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चिकित्सामञ्जरी

तत्कृतनाडीज्ञानविधिसंवलिता

CIKITSĀMAÑJARĪ

& NĀḌĪJÑĀNAVIDHI

OF

RAGHUNATHA-PAṆḌITA MANOHARA

UJJAIN
SCINDIA ORIENTAL INSTITUTE
1959

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RAGHUNĀTHA-PAṆḌITA MANOHARA

CRITICALLY EDITED WITH
Introduction, Synopses, Variation-Footnotes and Indices

BY

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प्राङ्निवेदनम्

अमुद्रितचरा **नाडीज्ञानविधिसंवलितेयं राघवीया चिकित्सामञ्जरी** नीयतेऽद्य प्रकाशम्। अस्या विषयस्तावदायुर्वेदीयचिकित्सा, यत्र खल्वियं सूक्ष्मशरीराप्यात्मगुणोत्कर्षेण वरीवर्ति। अहरहर्मानवशरीराणि पीडयत्सु ज्वरादिष्वसंख्यव्याधिषु शास्त्रसंमतानुत्कृष्टानुभूताननेकान्भैषज्ययोगानव्याजचारुपद्यैरुपस्थापयन्तीयं **चिकित्सामञ्जरी** कुशलवैद्यानां नितरामुपयुक्ता सेत्स्यतीत्यत्र न संदेहावसरः।

चिकित्सामञ्जर्या नाडीज्ञानविधेश्च विषयादिव्यापस्तन्मुखे निहिताया विस्तृताया विषयानुक्रमणिकायाः स्फुटीभवेत्। अन्ते संलग्ना निर्देशसूचिचतुष्टयी, तत्रापि प्राधान्येनान्तिमद्वयी, प्रकाशनमिदं सर्वेषां सुकरोपयोगं विदध्यात्।

अत्रैव परिष्कर्त्रुपोद्घातत्वेनैक आङ्ग्लभाषामयः प्रबन्धोऽपि समाविष्टः, यत्र मुद्रणादर्शभूतहस्तलिखितपुस्तकत्रयस्य वर्णनं, चिकित्सामञ्जर्याः स्वविषयाद्यनुरोधेनान्तरङ्गबहिरङ्गविवेचनं, केनाप्यंशेनास्या लोलिम्बराजकृत**वैद्यजीवनो**पजीवित्वे स्फुटं सिध्यत्यपि सारासारज्ञतयानेकत्र कृतपरिवर्तनत्वाद्, विस्तृततरक्षेत्रत्वाद्, रचनासारल्यसौष्ठववत्त्वाच्च तद्वरीयस्त्वस्य निष्पादनं, ग्रन्थकृत आयुर्वेदनिष्णातत्वादप्यधिकं भासमानस्य सुपण्डितकवित्वादिवैशिष्टयस्य दिग्दर्शनं, तद्विरचितस्य ग्रन्थान्तरप्रपञ्चस्य निरूपणं चास्माभिर्विस्तरेण व्यधायि। ग्रन्थकृत्तावत्कोङ्कणप्रदेशवर्तिचौलचम्पावतीपुरस्थ **'मनोहर'** कुलोत्पन्नो रघुनाथपण्डितः। सः १६११ मिते शकाब्दे आयुर्वेदे **नाडीज्ञानविधिं, चिकित्सामञ्जरीं**, तत्परिवर्धितसंस्करणस्वरूपं **वैद्यविलासं** च, तथा वृत्तशास्त्रे **वृत्तसिद्धान्तमञ्जरीं** च विरचयामास। अज्ञातेऽब्दान्तरे च वृत्तशास्त्रे **छन्दोरत्नावलिः** साहित्यशास्त्रे **कविकौस्तुभश्च** तेनैव विरचयाञ्चक्राते। एतद्गीर्वाणग्रन्थषट्कादतिरिक्तत्वेन माहाराष्ट्र्यां स्वरचयितृव्यक्तिनिश्चितावतीव विवदमानाया **दमयन्तीस्वयंवर-गजेन्द्रमोक्ष-रामदासवर्णनेति** सुप्रसिद्धाया मनोहरकाव्यत्रय्याः, अथ च पद्यबद्धाया एकस्या अमुद्रिताया **गङ्गालहरी-टीकायाः** कर्तृत्वमपि तस्यैव रघुनाथपण्डितमनोहरस्य सुतमां संभावितमिति सभूरिप्रमाणं साधितं तत्रैव प्रबन्धे। इदानीन्तनैर्भिषग्भिर्भेषजनिर्माणादौ प्रचुरतयोपयुज्यमानेभ्यो **योगरत्नाकरा**दिभ्य आयुर्वेदीयसंग्रहनिबन्धेभ्यश्चिकि**त्सामञ्जरीवैद्यविलासयोः** प्राचीनतरत्वमपि तत्रैव संप्रदर्शितम्। ग्रन्थकृद्रघुनाथपण्डितः प्राग्वयसि कञ्चित्कालं काशीक्षेत्रमध्युष्य प्रौढग्रन्थाध्ययनं तत्रत्यजगन्नाथपण्डितराजशिष्यप्रशिष्येभ्यो विदधे, पश्चिमवयसि च केनापि कारणेन स्वजन्मस्थलीं चम्पावतीं विहाय सुदूरदक्षिणायां चोलमण्डले विलसत्तञ्जापुरं प्रतस्थे, शेषं जीवनभागं तत्रैव यापयामास चेति संभाव्यानां घटनानां साधारानुमेयतापि तत्रैव विशदीकृता। एतदादिविशेषजिज्ञासुभिः स आङ्ग्लप्रबन्ध एव मूलतोऽनुसंधातव्यः।

दमयन्तीस्वयंवरादीनां माहाराष्ट्रीकाव्यानां गवेषकान्तराभासितरघुनाथान्तरकर्तृकत्वनिरासेन रघुनाथपण्डितमनोहरकर्तृकत्वस्थापकानि बलवन्त्यन्तःस्थान्यनेकानि प्रमाणानि **चिकित्सामञ्जर्या** उपलभ्यन्ते। वाङ्मयेतिहाससंबद्धैतद्विवादनिर्णयसौकर्यार्थं तेषां प्रमाणानां सम्यगाविष्करणमप्येतन्मुद्रणप्रकाशनेऽन्यतरो हेतुः।

पुण्यपत्तनस्थैः श्री यशवन्त गणेश फफे महोदयैः प्रागेवास्मत्संसूचिता **दमयन्तीस्वयंवर**कर्तृव्यक्तिनिर्णयदिग् गवेषणप्रचुरस्वनिबन्धादिप्रकाशनेनादावेव समुद्भासिता, प्रेष्यपत्रलेखैश्चम्पावतीस्थमनोहरकुलप्राग्वृत्तादिज्ञापनेन चेदानीं प्रबन्धपूर्तौ साहाय्यमस्मभ्यं दत्तम् । तत्रत्यैर्भाण्डारकर-प्राच्यविद्यासंशोधनमन्दिरकार्यसंचालकैरस्मत्सुहृद्भिः डॉ. श्री परशुराम कृष्ण गोडे महोदयैर्मुम्बई-विश्वविद्यालयग्रन्थालयस्य हस्तलिखितपुस्तकविभागा**च्चिकित्सामञ्जर्या** आदर्शपुस्तकद्वयं स्वल्प-कालिकर्णत्वेन मुद्रणानुसंधानार्थमस्मानुपलम्भितम् । उल्लिखितविवादविषये पूर्वमनेकासु नियत-कालिकपत्रिकासु प्रकाशितानस्माकं गवेषणपरान्निबन्धान् समालोक्य संजातसंतोषा अनेके ख्यातनामानो वाङ्मयेतिहासपण्डिता एतद्विषयकस्य परिपूर्णस्य प्रबन्धस्य निर्माणे स्वतन्त्रग्रन्थत्वेन प्रकाशने चास्मा-न्मुहुः प्रेरितवन्तः । उज्जयिन्यां सिन्दियाप्राच्यविद्यानिकेतनेऽस्मत्सहकारिणः पण्डितगोपीकृष्ण-शास्त्रिणः क्वचित्संदिग्धस्थलेषु मूलपाठनिर्धारणादौ, तथा श्रीजीवाजीवेधशालाया अधीक्षकचरा अस्मत्सुहृदः श्री दिगम्बर केशव वेलेकर महोदयाः क्वचिल्लिखितप्रबन्धसंशोधने च विचारसाहाय्य-मस्मभ्यमददुः । इति सर्वेभ्योऽन्येभ्यो महानुभावेभ्यः कृतज्ञत्वेन धन्यवादान्वितरामः । इति शम् ॥

सिन्दिया ओरिएंटल इन्स्टिटयूट,
उज्जयिनी
दिनाङ्कः २-३-१९५७.
प्रकाशन–दिनाङ्कः १२-२-१९५९.

निवेदकः
सदाशिव लक्ष्मीधर कात्रे
परिष्कृत्

CONTENTS

INTRODUCTION

THE CIKITSĀMAÑJARĪ, Its Author RAGHUNĀTHA-PAṆḌITA MANOHARA AND HIS OTHER WORKS

SETTLEMENT OF THE AUTHORSHIP OF THE DAMAYANTĪ-SVAYAṀVARA AND THREE OTHER MARATHI POEMS

By

SADASHIVA L. KATRE, M. A.

The Cikitsāmañjarī : Its First Notice

This *Cikitsāmañjarī* is not recorded anywhere in the three volumes of Aufrecht's *Catalogus Catalogorum*, although its author and his other two works find as many as nine insertions[1] therein. As a matter of fact, the first notice of this *Cikitsāmañjarī* was my own small paper "Cikitsāmañjarī, Another Obscure Work by Raghunātha-Paṇḍita Manohara, and Its date—1697 A. C." published in the *Poona Orientalist*[2] in 1943, while G. V. Devasthali's *Descriptive Catalogue of the Bombay University Library Sanskrit and Prakrit MSS* furnishing[3] details of two MSS of this work was published after 1944.

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1. *CC*, I, Fp.484^{b}, 499^{b}, 613^{a}, II, Pp.113^{a}, 113^{b}, 117^{b}, 142^{b}, 146^{b}, 227^{b}.
2. *PO*, Vol. VIII, Nos. 1-2, Fp. 112-117.
3. *BUL SP MSS DC*, Vol. I, 1944, Pp. 75-76, Serial Nos. 195, 196.

I

Description of the Basic MSS

The following three MSS of the *Cikitsāmañjarī*, the only ones recorded so far, are utilised in preparing the Press copy of this *editio princeps* of the work. Of these, the first two belong to the H. M. Bhadkamkar Memorial Collection of MSS founded by H. D. Velankar and now deposited in the Bombay University Library and the third belongs to the Manuscripts Library of the Scindia Oriental Institute, Ujjain.

1. MS अ —This is MS Serial No. 195 of the Bombay University Library (B. M. C. 41·8). It consists of 46 thin country paper folios of yellowish colour of the size $8\frac{3}{4} \times 5\frac{1}{4}$ inches. Each page of the folios contains 9 lines and each line 28 medium-size letters on the average. Margin of about an inch is left on the four sides of each page which is marked with double lines in red ink only up to Folio 26. Dark black ink is used generally, and the script is Devanāgarī of the Marathi type. Subject headings and closing colophons appear in red ink only up to Folio 26, and thereafter they appear in the common dark-black ink and are sometimes marked with red pigment. White pigment, too, is used at a few places. Folios 9, 20, 21, 22, 23, 27, 33, 35, 43, 46 are torn or damaged at the borders.

The work begins with Folio 1^b and ends on Folio 45^b. Folios 1^a and 46^{ab} contain, besides the title of the work and folio enumeration figures, the scribe's colophon and some stray matter which will be found reproduced in the footnotes below the printed text on Pp. 1 and 38.

According to the concluding colophon the MS was scribed by one Rāmacandra and completed on the 12th day of the bright half of Jyeṣṭha in Śaka 1689, i.e.*c*. June 1767 A.C. The scribe's handwriting is clumsy but uniform, and the MS contains numerous mistakes.

2. MS आ —This is MS Serial No. 196 of the Bombay University Library (B.M.C.41.19). It consists of 72 folios of slightly thick country paper of yellowish colour of the size $9 \times 5\frac{1}{4}$ inches. Each page of the folios contains 7 lines and each line 30 bold letters on the average. Dark black ink is used and the script is Devanāgarī of the Marathi type. Margin of about an inch is left on the four sides of each page and is marked with double lines in red ink throughout. Subject headings, chapter colophons, etc. appear in red ink or marked with red pigment. Folios 2 and 41 are slightly damaged. Otherwise the MS is in a fair condition.

The main work begins with Folio 1^b and ends on Folio 72^b. Some stray matter appears on Folios 1^a and 72^b, which along with the scribe's colophon is reproduced in the footnotes below the printed text on Pp. 1 and

38. In the margins and even below and above the main lines of some folios different hands have inserted some explanatory matter as also comparative or lexical quotations.

According to the concluding colophon the MS was scribed by one Keśobhaṭa Śukla on the 6th day of the dark half of Bhādrapada in Śaka 1694 i.e. *c.* September 1772 A.C. The scribe's handwriting, though bold, is extremely clumsy and ununiform, and the MS is full of mistakes.

Both the MSS अ and आ, so far as I could trace, were formerly owned by Krishna Shastri Bhatavadekar of Bombay whose MSS collection was presented by his grandson Moreshvara Bhalachandra Bhatavadekar to the H.M. Bhadkamkar Collection in 1924.

3. MS इ —This forms Accession No. 9796 of the Manuscripts Library of the Scindia Oriental Institute. It consists of 75 folios of white country paper of the size $9\frac{1}{2} \times 4\frac{1}{4}$ inches, out of which the opening (unnumbered) and closing ones mention only the title of the work in the middle and are otherwise blank. The remaining folios contain on each page 6 lines with about 25 bold Devanāgarī letters of the Marathi type on each line, with the exception of Folio 73 which contains only two such lines. The MS is only a corrected transcript of a portion of a book-size bound MS containing serially, besides the *Cikitsāmañjarī*, three other small Sanskrit medical treatises and extracts as also a number of medical prescriptions in Marathi. The bound MS, which was undated but appeared only 50 to 75 years old on account of its decaying folios of mill-made paper bearing water-marks, abounded in mistakes in the Sanskrit portion and was in the collection of Mrs. Janakibai Kelkar of Banaras. As she was unwilling to part with it, I myself made out a corrected copy of its *Cikitsāmañjarī* portion in June 1950 and the same has now been faired out in the form of a regular MS for being stocked at the S.O. Institute.

Textual Unanimity of the Three MSS

The three MSS generally agree with each other as regards the main text. The few deviations etc. noted in the footnotes below the printed text are mostly due to inadvertence or ignorance of Sanskrit on the part of the scribes of MSS अ and आ and are not of much significance. However, these two MSS, though full of scribal errors, are nearly 190 years old and consequently indispensable in the edition.[4]

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4. A rare variation furnished by MS इ is 'शाङ्कर' at 1.1. It is in all probability the original reading, since the author's obeisance to Gaṇeśa at the outset is quite rational. Still the same had to be noted only in the Variation-Footnotes as the two earlier MSS read 'शङ्कर' !

Textual Aid from Three Vaidyavilāsa MSS

Besides, three MSS at the S.O. Institute of the *Vaidyavilāsa*, another medical treatise by our author incorporating, as will be noticed later on, a good deal of the same text with several additions, were compared occasionally and they have proved helpful in settling the original readings of the *Cikitsāmañjarī* at some dubious points.[5] However, at a few places the original readings could not be made out satisfactorily, e.g. at 1.7 and 7.58 where all the six MSS uniformly read च लिङ्गके and एषो रस: [6] respectively. Leaving aside such very few passages, the original text of the *Cikitsāmañjarī* as planned by the author may probably be claimed to have been furnished in the edition[7].

5. E. g., at नाडी० 12 all the *Cikitsāmañjarī* MSS read समा, while the genuine reading furnished by the *Vaidyavilāsa* MSS is सामा (vide the Corrigenda). At 1.29 the correct reading, traceable only in the *Vaidyavilāsa* MSS, is त्रिफलाचपलापद० (vide the Corrigenda).

6. Still in the printed text this reading is rendered as एषोऽरस: to give the sense that the Śītāṅkuśa is complete when the Kāravelli juice vanishes after being thoroughly absorbed in the other ingredients.

7. Perusal of the printed text should be made in the light of the Corrigenda.

The Rasa popularly known as 'Sūcikābharaṇa' is termed here 'Sūcikāraṇa' (7.49-55). In a MS of the *Vaidyavilāsa* a later hand has subsequently tried to emend the originally scribed reading सूचिकारणनामायं as सूचिकाभरणं नाम, but the emendation is unnecessary as the author's etymology of 'Sūcikāraṇa' probably is सूचिकया अरणं (=गति: =संचारणं) यस्य स:. A variety of Diarrhoea, which is probably not identical with the one generally pronounced as 'Śokātisāra', is termed 'Śophātisāra' at 2.8. This is the uniform reading not only of all the MSS of the *Cikitsāmañjarī* and the *Vaidyavilāsa* mentioned above but also of the parallel passage (2.5) in many old MSS of Lolimbarāja's *Vaidyajīvana* stocked in the Manuscripts Library of the Scindia Oriental Institute, although some printed editions thereof read 'Śokātisāra'. In the light of the versions of the *Yogaratnākara* (Ānandāśrama S. Series edition of 1900, P. 228) and other medical compendiums in respect of the Śvāsakuṭhāra Rasa, न देयं च विचक्षणै: at 7.32 is likely to be a misreading for नस्यं देयं विचक्षणै:, but the latter reading is not supported by any of our basic MSS,

II

External Features of the Work

The *Cikitsāmañjarī* (lit. a cluster of blossoms in the form of medical remedies) is a metrical treatise in Sanskrit on the Cikitsā (Therapeutics or Disease-treatment) section of Āyurveda (Indian Medicine). It is divided into seven chapters designated Kusumas (=blossoms) and is also prefixed with a separate Prologue entitled *Nāḍījñānavidhi* (= Method of feeling the pulse). These portions are of varied dimensions, the seven chapters containing respectively 85, 26, 28, 51, 49, 108 and 81 verses and the Prologue 22 verses. Thus the entire bulk contains a total of 450 verses. Vide Index I for the assignment of these 450 stanzas to various metres, short or long, numbering 26 and interspersed throughout the work.

The Nāḍījñānavidhi

The Prologue cursorily refers to the eight-fold medical examination of a diseased person heading with the test of Nāḍī that forms its subject-matter. Nāḍī (pulse) is described as the life-evincing artery lying at the thumb-root (i. e. in the wrist) and indicating by its beats the well-being or disorders of the body, primarily with reference to its three ingredient humours Vāta, Pitta and Kapha. The approved methods of feeling the pulse by the three middle fingers are set forth briefly and the particular indications of its various states, throbbings and movements as detected by the three fingers are recorded at some length.

The treatment of Nāḍī here, though brief, is generally parallel to that in the *Śārṅgadharasaṁhitā* and other popular medical works. However, it does not adopt some of the dictums inferring from some signs the curability or incurability of the patient found incorporated in the *Yogaratnākara*[8] and other compendiums. It may be that these inferences, though known to our author, were not approved of by him.

The fact that the *Nāḍījñānavidhi* has a separate benediction and a regular conclusion indicates that it was originally planned as an independent treatise. However, its uniform association with the *Cikitsāmañjarī* in all the three MSS shows that subsequently it attained the place of a Prologue to the main work. The author's subsequent work *Vaidyavilāsa* adopts this *Nāḍījñānavidhi*, with omissions of self-allusions and other slight alterations, in its main body as part of its concluding chapter.

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8. E G. स्पन्दते चंकमानेन त्रिंशद्वारं यदा धरा । स्वस्थानेन तदा नूनं रोगी जीवति नान्यथा ॥
The *Yogaratnākara* (P. 4) cites this passage from Vṛddha-Hārīta. It declares that the patient is curable only if his pulse is stationary and records at least thirty uniform beats.

The Main Work: Contents of Chapters 1-6

The main *Cikitsāmañjarī*, as its name denotes, contains Āyurvedic remedies on various human ailments. For a thorough and detailed idea of its contents, vide the Sanskrit Subject-synopsis. Chapter 1 is almost wholly allotted to Fever in its eight main varieties (viz., 1-7. Fevers caused by derangement in one, two or all the three humours respectively and 8. Remittent or Malarial Fever) and several sub-varieties e. g., Continual, Constant, Every-day, Third-day, Fourth-day, Cold-shivering, Lingering, Twice-a-day, etc.) mostly falling under the last main variety. This treatment is very systematic and lengthiest in the work. Chapters 2 to 6 deal serially with the host of remaining diseases[9] allowing moderate space to each, e.g., various types of Diarrhoea, Dysentery, Mucous-colitis, Sprue, Piles, Indigestion, Dyspepsia, Cholera, Worms, Anaemia, Jaundice, Scurvy, Phthisis, Cough, Hiccough, Asthma, Loss of Appetite, Vomitting, Thirst, Gout, Paralysis, Rheumatism, Colic Pain, Intestinal Obstruction, Liver and Spleen Affections, Heart Disease, Strangury, Uric Acid Calculus, Obstructed Micturition, Diabetes, Corpulence, Abdominal Troubles, Hydrocele, Mumps, Tubercle Glands, Foot-tumour, Elephantiasis, Abscess, Sinus, Inflammatory Swelling, Fistula, Scab, Eczema, Ringworm and other minor Skin Diseases, Urticaria, Leucoderma, Acidity, Erysipelas, Impetigo, Diseases of Throat, Mouth, Tooth, Ear, Nose, Eye and Head, Female Diseases like Leucorrhoea, Menorrhagia, After-pains, Barrenness, Quickening of Foetus, etc., Children's Diseases, Snake and Rat Poisoning, etc., etc. Emetics, Laxatives-Purgatives and Sexual Potency Stimulants are the respective topics of the last three sections of Chapter 6. Notably enough, the section on treatment of Females in this chapter also includes (6.60-62) prescriptions for Birth-control and Forced Abortion, but these are probably meant only for such women as are devoid of, or separated from, legal husbands !

Many of the prescriptions, although recorded in the section of a particular disease, are stated to be equally efficacious for other diseases, too. For instance, in the Saṁnipāta Fever section the Bhārṅgyādi Kyātha containing thirty-two ingredients (1.54-55) is stated to heal also Stiff Neck, Giddiness, Fainting, etc., the Granthyādi Kvātha (1.56-57) is stated to heal also Fainting, Delirium, Puerperal Fever, etc. and the Arkādi Kvātha (1.58-59) is said to heal also Puerperal Fever, Tetanus, etc. In this strain, numerous other diseases, in addition to those referred to above, find their remedies herein, and the scope of the work in this respect will be duly borne out by a perusal of Index III.

9. Some of these diseases, too, are treated with reference to their origin in disorders of the three ingredient humours.

Kinds of Remedies in Chapters 1-6

The prescribed medicines in Chapters 1 to 6 are in most cases meant to be swallowed and in a few cases they are meant only for application, internal or external. The combinations constitute in most cases क्काथ s (decoctions), and, next to them, चूर्ण s (powders), अवलेह s (electuaries), गुटिकाs (pills), वटिकाs (tablets), सिद्धघृत s (medicated ghee), सिद्धतैल s (medicated oils), लेप s (plasters), अञ्जन s (collyria), नस्य s (sternutatories), धूप s (frankincenses), etc. Their ingredients are in most cases herbs or herbal juices, extracts, salts, etc., but in some cases animal, mineral or marine products, etc., too. A few of the Kvāthas, Cūrṇas, etc. are termed only as *pācanas*, i. e. they are meant mainly to develop the basic humour disorders to normality, while the rest are direct curatives of the specified diseases. Simple or nature cures, too, are found prescribed here and there, e. g. fasting in fresh and complicated types of fever (1.5), drinking cool water by nostrils in Grey Hair and Eye and Nose Diseases (6.39), employing leeches for sucking bad blood in Fistula (5.45) and Infantile Pneumonia (6.81), embracing lovely damsels in Lust-Fever (6.108), etc.

Contents of Chapter 7

While in Chapters 1 to 6, Bhasmans (calces of metals etc.) and Rasas (preparations usually containing mercury and sulphur as their main ingredients) are prescribed only sparingly, Chapter 7 is devoted exclusively to thirty-two specific Rasas and Anupānas (medicinal fluid vehicles) to be used with them. These Rasas are presented by the author as surprisingly efficacious and quick curatives for almost all the foregoing diseases when administered with appropriate Anupānas.

Authoritative Feature of the Treatise

The *Cikitsāmañjarī* thus traverses most of the frequented realms of Āyurvedic Cikitsā. The author makes no pretensions to originality; on the contrary, he states (1.2) that he has drawn freely from standard old works in the field. But then he also assures (1.3) us that herein he has selected only those prescriptions whose efficaciousness is amply borne out by the age-long experience of Vaidyas. At the conclusion again he describes the *Cikitsāmañjarī* as तथ्ययोगा (7.74) i e. containing only genuine remedies and योगपीयूषभरिता (7.80) i. e. charged with nectarlike select remedies. Further, he records his own specific approval or testimony of successful experiments for a number of individual prescriptions. Thus the *Cikitsāmañjarī* is presented to us as an authoritative treatise on the subject endorsed with successful medical experience.

Justification of the Author's Claims

There is every justification to concede the author's claims in these respects. On a close perusal it is confirmed that most of the remedies prescribed in the *Cikitsāmañjarī* are traceable in standard old works and many of them are very popular even today with efficient Vaidyas who employ them with all confidence in the respective diseases to be usually crowned with success. To cite only a fresh but important instance, some victims of the virulent 1955 Jaundice epidemic at Delhi, with whom I have come in personal contact, after Allopathic mixtures and injections had failed to bring them due relief, were perfectly cured of the ailment in a few days by a local Vaidya of Delhi by means of the Triphalādi-Kvātha and the Devadālī-Nasya identical with those at *Cikitsāmañjarī* 3.26 and 28 respectively. The Rasas, Cūrṇas, etc. contained in the *Cikitsāmañjarī* are in most cases common property with all the Vaidyas. Although in the present age fresh Kvāthas are generally shunned as too tedious to prepare and too bitter or repulsive to swallow, still prominent ones like the Saṭhyādi (1.53), the Daśamūlādi (1.51), the Bhārṅgyādi (1.78), etc. in cases of intricate Fever, the Mahāmañjiṣṭhādi (4.27-29) in cases of Blood Impurity, Skin Diseases, etc. are still employed, usually with success, by well-versed Vaidyas when simpler remedies fail. The author's statements thus find substantial corroboration in facts. And the present rescue of the *Cikitsāmañjarī* from unmerited oblivion should be welcome to scholars of Āyurveda, especially as it is earlier in date, as will be shown further on, than some of the current popular Āyurvedic compendiums from which the present day Vaidyas usually draw these remedies.

A Few Apparent Deficiencies

It is true that the *Cikitsāmañjarī* is in most cases silent in respects of measures or quantities of the ingredients of the remedies, their doses, etc. But such elementary details are evidently meant to be picked up by Vaidyas in the course of their preliminary studies under efficient teachers before they take to actual medical practice. The description (1.4) of a successful Vaidya—

गदानां निदानं हृदा संविविच्य
मुदा सद्गुरूणां सकाशात्सदा यः ।
अशेषं विशुद्धां चिकित्सां करोति
स सिद्धिं परां याति धीरोऽपि वैद्यः ॥

necessitates for him a thorough command over the Nidāna section (dealing with essential causes of diseases) of Āyurveda and further training in basic matters under proficient preceptors. One of the author's professed aims in composing the *Cikitsāmañjarī* is to furnish a source of livelihood to Vaidyas (vide वैद्यानां जीवनार्थाय-नाडी० 2, भिषजां जीवनाय—7.74), but here, too,

Vaidyas of the above description alone seem to be meant. Still, as will be shown later on, the author has tried to supply some such gaps in his subsequent work *Vaidyavilāsa*.

Sources of the Treatise

The author states (1.2) that he has based his *Cikitsāmañjarī* on the works of Ātreya (viz. the *Ātreyasaṁhitā* also known as *Hārītasaṁhitā*), Vāgbhaṭṭa (viz. the *Aṣṭāṅgahṛdayasaṁhitā* of Vāgbhaṭa or the *Aṣṭāṅgasaṁgraha* of Vṛddha-Vāgbhaṭa), Suśruta (viz. the *Suśrutasaṁhitā*) and others. His remedies on Quickening of Foetus (6.64-75) and Infantile Pneumonia (6.80-84) appear to be drawn from Ātreya's work[10] with slight modifications[11]. There is a quick evidence to substantiate his direct contact with Suśruta's work. In the *Kavikaustubha*, another work by him (vide below), he cites as containing the poetical blemish Chandobhraṣṭa a verse from Suśruta as follows .—

.......तथा च सुश्रुते[12]
वटप्ररोहो मधु कुष्टमुत्पलं
सलाजचूर्णंर्गुटिकां विदध्यात् ।
सुसंहिता सा वदनेऽवधारिता
तृष्णां प्रवृद्धामपि हन्ति सज्वराम् ॥

The substance of this verse is found adopted in *Cikitsāmañjarī* 4.25—

उत्पलं मधु लाजाश्च वटरोहो गदस्तथा ।
एतैः कृता वटी सम्यक् तृषं नाशयति क्षणात् ॥

Thus we must concede our author's thorough conversance with all these paramount authorities on Āyurveda.

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10. Vide *Hārītasaṁhitā* 50. 1-5 and 54. 9-13 (Pp. 449 and 459 of the Veṅkaṭeśvara Press edition, Saṁvat 1984) respectively.
11. Contrast *Hārītasaṁhitā* 50.3 (तृतीये मासि गर्भस्य चलनं दृश्यते यदा । तदा मूषककिट्टं तु शर्करापयसा पिबेत् ॥) with *Cikitsāmañjarī* 6.67 (तृतीये मासि चलनं जायते गर्भजं ध्रुवम् । पयसालोडितं पेयं शर्करानागकेसरम् ॥) on the Quickening of Foetus in the second month of pregnancy.
12. The MS (Accession No. 8192) of the *Kavikaustubha* at the S. O. Institute reads श्रुते, which is obviously the scribe's error for सुश्रुते. Another MS noticed by P. K. Gode in the *Poona Orientalist* (Vol. VII, Nos. 3-4, Pp. 157-164) duly reads सुश्रुते. It is, however, to be noted that I have failed to locate this verse in the pertinent Tṛṣṇā-cikitsā section of the *Suśrutasaṁhitā* (NSP edition, 1935). It may be tha the *Suśrutasaṁhitā* MS with our author included this verse somewhere. The *Yogaratnākara* (P. 243) quotes this verse, with slight variations as from the *Yogaśata*. This verse is also traced in the *Vṛndamādhava* (Ānandāśrama S. Series edition, 1894, P. 178) and other medical works with the main variation सत्वरम् for सज्वराम्. Strangely enough, the *Cikitsāmañjarī* rendering '.........क्षणात्' appears to be based on the reading सत्वरम् and not सज्वराम्!

References to Caraka

He refers to Caraka twice, first (नाडी० 17) as endorsing a mode of Nāḍīparīkṣā and secondly (7.1) as incorporating some specific Rasas. But us the topics of Nāḍīparīkṣā and mercuric Rasāyanas are both absent in the *Carakasaṁhitā*, the two allusions here are evidently to be taken to refer to some later exponents of the Caraka School like Śārṅgadhara etc. in the first case and Vāgbhaṭa II (the author of the *Rasaratnasamuccaya*) etc. in the second case. There is, however, no reason to doubt the author's direct contact with the *Carakasaṁhitā*.

Partial Indebtedness to Lolimbarāja Revealed

The compound with 'ādi' in 1.2 evidently indicates that our author has used some other authors, too, besides the above ones explicitly named by him. It is difficult to settle all these unnamed authors and their works. However, a close comparison of contents reveals that he has been directly influenced to a certain extent by the well known *Vaidyajīvana* of Lolimbarāja. A number of identical remedies, parallel wordings, poetical standards of comparison, variety of metres and other similarities point to this fact. Compare, for instance, the following passages.—

Cikitsāmañjarī	Vaidyajīvana[13]
1·23 निम्बपल्लवसंभूतरसफेनप्रलेपनात् । तृड्दाहमोहाः प्रशमं यान्ति पित्तसमुद्भवाः।।	1·29 तृड्दाहमोहाः प्रशमं प्रयान्ति निम्बप्रवालोत्थितफेनलेपात् ।
1·70 दद्रुघ्नविश्वावृषशक्रधारा– निर्गुण्डिकाभृङ्गयवानिकाभ्यः । सिंहीयुताभ्यो जनितः कषायः शीतज्वराम्भोनिधिकुम्भजन्मा[14] ।।	1·58 शक्राह्वदद्रुघ्नवृषामृतानां निर्गुण्डिकाभृङ्गमहौषधानाम् । क्षुद्रायवानीसहितः कषायः शीतज्वरारण्यहिरण्यरेताः ।।
5·31 गैरिकामदनसिन्धुजवाल– क्षौद्रगुग्गुलुघृताक्तविलेपात् । पादयुग्मनितरांस्फुटितं च फुल्लपङ्कजनिभं प्रतिभाति ।।	4·17 मदनसैन्धवगुग्गुलुगैरिका– ज्यमधुवालकपङ्कविलेपनात् । स्फुटितमप्यखिलं चरणद्वयं विकचतामरसप्रतिमं भवेत् ।
6·1 सिन्दूरजीरद्वयरात्रियुग्म– मनःशिलावल्लिजगन्धकानाम् । रसान्वितानां घृतयोजितानां पामा व्रजेद्दूरतरं त्रिलेपात् ।।	4·16 रसद्विजीरद्विनिशामरीच– सिन्दूरदैत्येन्द्रमनःशिलानाम् । चूर्णीकृतानां घृतमिश्रितानां त्रिभिः प्रलेपैरपयाति पामा ।।

13. The numerical references here are according to the Haridāsa Sanskrit Series edition (1947), while the text cited is according to some MSS of the work at the S. O. Institute.

14. 'Kumbhajanmā' as standard of comparison is again repeated by our author at 4.51. It, too, is traced in the *Vaidyajīvana* (2.5).

6·59	नियमनस्वरसेन विमिश्रितै– र्नियमनानिलशात्रववीजकै : । विरचिता च वटी स्मरसद्मनि प्रतिधृता भगशूलविदारिणी ॥	3·31	पिचुमन्दरसेन मिश्रितैः पिचुमन्दानिलशत्रुबीजकैः । घटितां वटिकां भगान्तरे भगशूलप्रशमाय धारयेत् ॥
6·108	चन्दनपङ्कविलिप्तकुचानां चञ्चललोचनमुग्धवधूनाम् । कामनिदाघवतां किल पुंसा– मौषधकं परिरम्भणमेव ॥	1·27	श्रीखण्डमण्डितकलेवरवल्लरीणां मुक्ताफलाकुलविशालकुचस्थलीनाम । वैदग्ध्यमुग्धवचसां सुविलासिनीना- मालिङ्गनं सकलदाहमपाकरोति ॥
	etc., etc.		etc., etc.

Our author's self-eulogy as घटिकाशतपद्यनिषण्णमति (1.84, 7.76, also recurring in his *Vaidyavilāsa*), i e. an āśukavi addicted to composing 100 ornate verses in each time-unit of 24 minutes, too, appears to be an echo of the following lines of Lolimbarāja:—

रत्नं वामदृशां दृशां सुखकरं श्रीसप्तशृङ्गास्पदं
स्पष्टाष्टादशबाहु तद् भगवतो भर्गस्य भाग्यं भजे ।
यद्भक्तेन मया घटस्तनि ! घटीमध्ये समुत्पाद्यते
पद्यानां शतमङ्गनाधरसुधास्पर्धाविधानोद्धुरम् ॥

—*Vaidyajīvana* 1.2.

ज्याची कीर्ति जगत्रई प्रगटली मन्दाकिनीचे परी ।
जो एके घटिकेंत शंभर नवीं पद्यें विनोदें करी ॥
ज्यालागी 'कविपातशाह' पदवी विद्वज्जनीं लाभली ।
तो हा रत्नकले ! तुला विनवितो लोलिम्बराजः कवी ॥

—extracted[15] in several MSS from Lolimbarāja's *Ratnakalācaritra* or *Lolimbarāja-ākhyāna*.

The simile in मनोहरकुलाम्भोधेः रघुनाथविधोः (नाडी० 22, 1.85, 7.77, also recurring in the *Vaidyavilāsa*), although common with Sanskrit poets, probably traces its immediate source to the following concluding verse (4.21) of the *Vaidyajīvana*:—

आयुर्वेदवचोविचारसमये धन्वन्तरिः केवलं
सीमा गानविदां दिवाकरसुधाम्भोधित्रियामापतिः ॥
उत्तंसः कवितावतां मतिमतां भूभृत्सभाभूषणं
कान्तोक्त्याकृत वैद्यजीवनमिदं लोलिम्बराजः कविः ॥

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15. V. L. Bhave: *Mahārāṣṭra Sārasvata*, Śaka 1873 edition, P. 359.

As Lolimbarāja, a resident of Junnar in Mahārāṣṭra, composed the *Vaidyajīvana* in Śaka 1555 (=*c.* 1633 A. C.)[16] or even earlier,[17] it seems definite that his work has been freely used by our author. A veiled allusion to the *Vaidyajīvana* also seems likely at नाडी० 2 (वैद्यानां जीवनार्थाय) and 7.74 (भिषजां जीवनाय).

Partial Indebtedness No Bar to Eminence

However, our author's obvious indebtedness to Lolimbarāja is only partial and not wholesale, and his own personality, minute conversance with the lore of medicine and technical experience are conspicuous at each step. The *Cikitsāmañjarī* presents its own classification and sequence of topics which appear more scientific than those of the *Vaidyajīvana*. It omits[18] many remedies of the *Vaidyajīvana*, evidently as not approved of by our author. It also modifies[19] many prescriptions of the *Vaidyajīvana* to evince our author's critical acumen. Further, it incorporates a host of additional remedies and

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16. *Ibid*, P.360 f.; vide also S. G. Tulpule's informative Supplement (Purāvaṇī) to this edition, P. 945; S. V. Chitrav: *Madhyayugīna Caritrakośa*, 1937, P. 721; *BUL SP MSS DC*, Vol. I, P. 98, etc.

17. P. K. Gode: "Lolimbarāja and His Works", *Indian Culture*, Vol. VII, P. 453 f.

18. E. G., *Vaidyajīvana* 1.52, 54, 55, 66, 3.22, 25, 32, 5.13-14, etc.

19. Compare, for instance, the following passages:—

Vaidyajīvana	Cikitsāmañjarī
1·53 सशिशिरः सधनः समहौषधः सनलदः सकणः सपयोधरः । समधुशर्कर एष कषायको जयति बालमृगाक्षि ! तृतीयकम् ।।	1·67 चन्दननागरवारिदवारि- छिन्नलताधनिकाक्वथनं च । हन्ति तृतीयभवं ज्वरमुग्रं माक्षिकचारुसितापरिलीढम् ।।

(Our author substitutes Guḍūcī for Pippalī.),

Vaidyajīvana	Cikitsāmañjarī
1·50 शठी शुण्ठी रेणुःसुरतरुरनन्ता च बृहती घनस्तिक्ता तिक्तं खलु नवभिरेभिर्विरचितः । कषायः पीतोऽयं मधुकणविमिश्रः शमयति त्रिदोषं निःशेषं विषममपि जीर्णज्वरमपि ।।	1·53 सठी गुडूची कटुरोहिणी च दुरालभाशृङ्गिमहौषधं च । भार्ङ्गीवृकीपुष्कररामसेनाः सठ्यादिको हन्ति च संनिपातान् ।।

(There is a lot of divergence between the two Saṭhyādi kvāthas.),

Vaidyajīvana	Cikitsāmañjarī
5·3 अमृतामलकीत्रिकण्टकानां हविषा शर्करया निषेवणेन । अजरा अमरा अपारवीर्या अलिकेशा अदितेः सुता अभूवन् ।।	6·103 धात्रीगोकण्टधाराणां चूर्णं मधुघृतान्वितम् । लिहन्वृष्यो भवेत्सद्यो जीवेच्च शरदां शतम् ।।

(Our author substitutes honey for sugar.), etc.

other important matter[20] not traceable in Lolimbarāja's works, rendering its bulk (450 verses) more than twice that of the *Vaidyajīvana* (202 verses). Its adoption of the common matter, too, is not *verbatim* but per our author's own newly composed verses bearing ample testimony to his thorough command over Sanskrit and Āyurveda. In this course, the apparently borrowed passages have undergone distinct literary and topical improvement at our author's hands. For, while Lolimbarāja wastes a considerable portion of most of his verses in offering word enigmas and in making amorous addresses to his beloved Ratnakalā, which are not only impertinent but in most cases positively repugnant to the subject in hand, our author strictly confines himself to the medical purpose of the work. Last but not the least, Lolimbarāja is by no means the original inventor as such of the common remedies; he, too, in his turn has drawn them from earlier standard authors as he himself acknowledges:—

गदगञ्जनाय चतुरैश्चरकाद्यै-
र्मुनिभिर्नृणां करुणया कथितं यत् ।
अखिलं लिखामि खलु तस्य रहस्यं
स्वकपोलकल्पितमिहास्ति न किञ्चित् ।।

—*Vaidyajīvana* 1.5.

Thus the *Cikitsāmañjarī* cannot be disparaged as a plagiarism of the *Vaidyajīvana* and it has to be accorded its own place in the Cikitsā literature.

The Author's Style Poetic and Artistic

The style of the *Cikitsāmañjarī* is easy and flowing. The author's command over Sanskrit is impressive and his exquisite mastery of Āyurvedic Nighaṇṭus and general Sanskrit lexicons, which seems to be mainly responsible for his remarkable success in versification in diverse metres, is visible throughout the work. The following eleven word-group specimens will illustrate his practice of using various appropriate synonyms[21] to denote selfsame

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20. E. G., the topics of Pulse, Nose-ailments, Quickening of Foetus, Infantile Pneumonia, etc. Of the 32 Rasas dealt with in *Cikitsāmañjarī* 7, only 3 are common with the *Vaidyajīvana* and 29 are additional.

21. The author's *Vaidyavilāsa* adds some further synonyms like वत्सादनी (4), सिंहास्या (10), etc.

medical substances etc., according to the exigencies of respective metres:—

१. अग्नि, अनल, कृशानु, चित्र, चित्रक, दहन, धनञ्जय, पावक, वह्नि.
२. अनन्ता, दुरालभ, दुरालभा, दुःस्पर्श, दुःस्पर्शा, धन्वय, धन्वयास, धवास, यास.
३. अब्द, अब्दक, अम्बुद, कुरुविन्द, गुन्द्रा, घन, जलद, जलधर, नीरद, पयोद, पयोधर, भद्र, मुस्तक, मेघ, वराह, वारिद.
४. अमृत, अमृतलता, अमृतवल्ली, अमृता, गुडूची, गुडूचिका, छिन्नरुहा, छिन्नलता, छिन्ना, छिन्नोद्भवा, जीवन्ती, धारा.
५. उपकुल्या, ऊषण, ऊषणा, कणा, कृष्णा, चपला, पिप्पली, मगधजा, मगधा, मागधि, मागधिका, मागधी, शौण्डिक, शौण्डी.
६. औषध, नागर, नागरा, नागरिका, भेषज, महौषध, महौषधिका, विश्व, विश्वक, विश्वभेषज, विश्वा, विश्वौषध, शुण्ठी.
७. किरात, किरातक, तिक्त. तिक्तक, पर्वत, भूनिम्ब, रामसेन, रामसेनक.
८. कृमिरिपु, कृमिवैरिन्, कृमिहर, वावडिङ्ग, विडङ्ग, विडङ्गिका, वेल्ल, वेल्लक.
९. आरग्वध, कृतमाल, कृतमालक, राजन्, राजवृक्ष, शम्याक.
१०. वासक, वासा, वृष, वृषा, सिंहमुखी, सिंहवक्त्रा.
११. कषाय, क्वथन, क्वथित, क्वाथ, निशृत, शृत, (क्वथित) अम्बु, जल, तोय, नीर, पयस्, पानीय, वार्, वारि, सलिल.

His fondness for various types of alliteration and figures of sense like simile, metaphor and hyperbole[22] even in the midst of a medical treatise and other literary tendencies present him before us as a poet-artist nothing less than a learned and experienced physician. Although occasionally we meet with some un-Pāṇinian forms,[23] with an extravagant or meaningless use of particles[24] and with uneven combinations[25] of quarters of different metres, still such blemishes[26] are very scarce and they are easily outshined by the far numerous merits of the work.

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22. Vide, for instance, 6.62, 63, 7.54-55, etc.
23. E. G., गदः (6.87) for अगदः, त्रायन्ती (1.42, 4.27, 6.8) or त्रायन्ति (1.54) for त्रायमाणा, द्विदशे (1.26) for द्वादशे, निषेव्य, (3.12, 4.4) for निषेवस्व, पिबते (6.61) for पिबति, पिषितं (7.23) for पिष्टं or पेषितं, etc. However, most of these un-Pāṇinian forms occur also in some earlier medical works and they are used here by our author mainly for his metrical convenience.
24. E. G., च (4.18, 6.43, 52, 95, etc.), किल (4.35, 7.33, 73, 76), ननु (6.13, 14), तु (7.36), etc. However, it is not impossible to somehow justify some of these uses.
25. 1.33, 7.3. In similar combinations by some earlier authors our author in his Rhetoric work *Kavikaustubha* (vide extracts furnished further on) declares the blemish Chandobhraṣṭa ! It is indeed easier to preach than to practise ! Vide also 7.28 for a rare instance of Yatibhaṅga, also a blemish according to the *Kavikaustubha*, in case the metre in the verse is regarded as none else than Sragviṇī.
26. Sākāṅkṣa composition in disregard to syntax is also visible at some places, e. g., 6.41, etc. At 7.14 'हन्ति' is probably meant to recur from 7.12, or the genuine reading, not traceable in any of the six MSS, is गुल्मवातोदरे in place of ०दरं. In 7.43-44, the ailments on which the Bṛhanmālinīvasanta-Rasa is efficacious are not mentioned, but the *Vaidyavilāsa* supplies this gap mainly by adding the following verse —
जीर्णज्वरे क्षये कासे श्वासे शीते गुदामये । मौढ्ये वाते तथा गुल्मे देयः पुष्टिविवर्धनः ॥

Further Importance of the Cikitsāmañjarī

Importance of the *Cikitsāmañjarī* lies further in the fact that it affords us a heap of data enabling solution to the rational extent of an age-long vexed problem in the history of Marathi literature, viz. identification of the celebrated poet Raghunātha-Paṇḍita. However, we shall discuss that problem and attempt its solution only at the due stage in this Introduction.

Date of the Cikitsāmañjarī

The *Cikitsāmañjarī* was composed (7.75) in Śaka 1619, i.e.1697 A.C., the year coinciding, according to the MSS, with the Vṛṣa[27] Saṁvatsara of the cycle. Although the particular month and date that saw its completion are not recorded, the same cannot be later than the Kārttika (*c.* November) of the year as will be evinced by the date of the *Vaidyavilāsa* to be noticed below.

III

The Author's Family and Ancestors

The author hails from a family surnamed Manohara (नाडी० 22, 1.84, 7.77). His father and grandfather, whose names are recorded in all the main chapter colophons, were Bhikambhaṭṭa and Kṛṣṇapaṇḍita respectively and they both seem to be well accomplished in their own respective, viz. Vedic and Śāstric, branches of learning.

The Author: An Eminent Personage

The author's own name is Raghunātha, which to suit syllabic convenience of metres is at some places moulded as Rāghava, Rāghavendra or Raghūttama. The name occurs in one form or other not only at the beginning and end of the work and in the Prologue and chapter colophons, but also in several

27. The author's *Vaidyavilāsa*, too, according to all its recorded MSS known to me, gives Vṛṣa Saṁvatsara for Śaka 1619. It is, however, not clear to me as to per which system we can get Vṛṣa Saṁvatsara for this Śaka year. According to the current southern system of reckoning, also followed in the *Jedhe-Śakāvali* and S.K. Pillai's *Indian Ephemeris* (Vol. VI, P. 196), this Śaka year coincides with Īśvara Saṁvatsara, while Vṛṣa comes four years later in Śaka 1623. No other Śaka year than 1619 can be gathered from the reading ग्रहेन्दुरसचन्द्रे. It may be that the author derived and recorded the name of the Saṁvatsara inadvertently. Or, the incongruity may be explained somehow by supposing that वृषाब्दे in the *Cikitsāmañjarī* and वृषवत्सरे in the *Vaidyavilāsa* are scribal misreadings for वृष्यब्दे and वृषिवत्सरे respectively, as ईश्वर is a name of Śiva (वृषिन्) !

internal verses wherein he announces his special approval for particular medical remedies etc. It is usually supplemented with high-sounding self-eulogistic epithets[28] which lay stress mostly on his high learning (e. g., पण्डित, पण्डितराज, पण्डितेन्द्र, पण्डितेन्द्रभालरत्न, बुध, मनीषिन्, विद्, विद्वस्, विद्वत्किरीट) and poetic eminence (e. g., कवि, कविकुलावतंस, कविवर, कवीन्द्र, गुणप्रतिभावितति, ०घटिकाशतपद्यनिषण्णमति, पण्डितकवि) and seldom on his medical accomplishments (e. g. योगपीयूषविन्मौलि). Although these epithets discover their prototypes in the similar self-praise occurring in Lolimbarāja's works[29], still they, duly justified by the good merits of the *Cikitsāmañjarī*, do not fail to lead us to the impression that our author enjoyed a high status in the contemporary society as an eminent Paṇḍita, a poet par excellence and a senior consulting physician[30].

Identification of His Native-Place and Family

The place where the *Cikitsāmañjarī* was actually composed or finished is not recorded, but a town named Campāvatī or Campā is cited twice (नाडी० 21, 7.79) as the author's native place of residence. It will be noticed below that in his *Vaidyavilāsa*, too, the author mentions himself as hailing from Campāvatī-town. While noticing the *Vaidyavilāsa* MSS, J. Eggeling[31] and, following him, H. D. Velankar[32] had suggested this Campāvatī to be identical with the modern Bhāgalpur in Bihar. However, our author prescribes (6.41-42) use of green leaves and unadulterated juicy extract (svarasa) of

28. Vide Index II (अ).

29. The pre-cited verses from Lolimbarāja's works furnish a good deal of this self-eulogy. The *Vaidyajīvana* has some further epithets of this type, e. g. विद्वल्ललाम (4.1), वैद्यमणि (4.32), etc. Vide also the following two verses from the *Vaidyāvataṁsa*, another medical treatise by Lolimbarāja :—

हुतवहहुतजङ्घाजानुमांसप्रभावा–
दधिगतगिरिजाथा: स्तन्यपीयूषपान: ।
रचयति चरकादीन्वीक्ष्य वैद्यावतंसं
कविकुलसुलतानो लाललोलिम्बराज: ।।

and
समस्तपृथ्वीपतिपूजनीयो
दिगङ्गनाश्लिष्टयश:शरीर: ।
गुणिप्रियं ग्रन्थममुं व्यतानि
लोलिम्बराज: कविपातशाह: ।।

30. Recurring passages like शतशोऽनुमतं त्विदम् etc. suggest that our author used to be approached by a good many juniors for solid technical advice.

31. *India Office Library Sanskrit MSS Catalogue*, Vol. VII (1896), P. 949.

32. *BBRAS Sanskrit MSS Catalogue*, Vol. I (1925), P. 70.

fresh fruits of Kokamba (Garcinia Purpurea), a tree found[33] mainly in Konkan and farther southern districts of Western India and not in Northern or North-eastern India. Besides, some Marathisms, too, are detected in his Sanskrit work. For instance, he uses the forms जेपाल, वावडिङ्ग and शीर्यतैल to denote जयपाल (दन्तिबीज), विडङ्ग and सर्षपतैल respectively. Hence his Campāvatī cannot be in Bihar and has to be located somewhere in the Marathi-speaking regions of Western India. The well known town Chaul in the Alibag Taluka of the Kolaba District in Bombay Province is recorded[34] to be named Campāvatī in the past and it has to this day an ancient shrine of Goddess Campāvatī, its guarding deity. Conclusive geographical data for identifying our author's Campāvatī with this Chaul are traced at 7.79:—

> स्थानं कोल्लागिरि: पूर्वं ततश्चम्पावती पुरम् ।
> महालक्ष्मी: कुलाधीशा ············ ॥

Herein the author states: "There is a military station or fort (स्थान) named Kollāgiri. On its east lies the Campāvatī town and next to it stands Mahālakṣmī the family-goddess." The town of Chaul is situated about a mile or two east to the famous fortress of Koralai[35] (Kollāgiri)[36] and has on its eastern border a hillock with the shrine of Goddess Mahālakṣmī known locally

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33. Vide Nadkarni : *Indian Materia Medica*, 3rd edition (1954), Vol. I, P. 566—"This tree grows plentifully in the Konkan, Malabar and Canara districts of Western India."

34. Vide the Appendix to this Inroduction furnishing relevant extracts regarding this town from N. L. Dey's *Geographical Dictionary of Ancient and Mediaeval India*, the *Imperial Gazetteer of India* and Y. G. Phaphe's Marathi article in the *Sahyādri*. The name is pronounced as Caul (चौल), but to evade confusion its current spelling (Chaul) is honoured here throughout.

35. The renowned hilly fortress of Koralai was built in 1594 by Burhan Nijāmshāh on a rock known as Chaul-khaḍak that had been the site of several previous battles between the Portugese and the Musalmans. Vide Y. R. Date and C. G. Karve : *Sulabha Viśvakośa*, Vol. II (1949), P. 556. V. V. Bhide's popular Marathi novel *Koralaicā Killedār* has the main scene of its plot in this fortress.

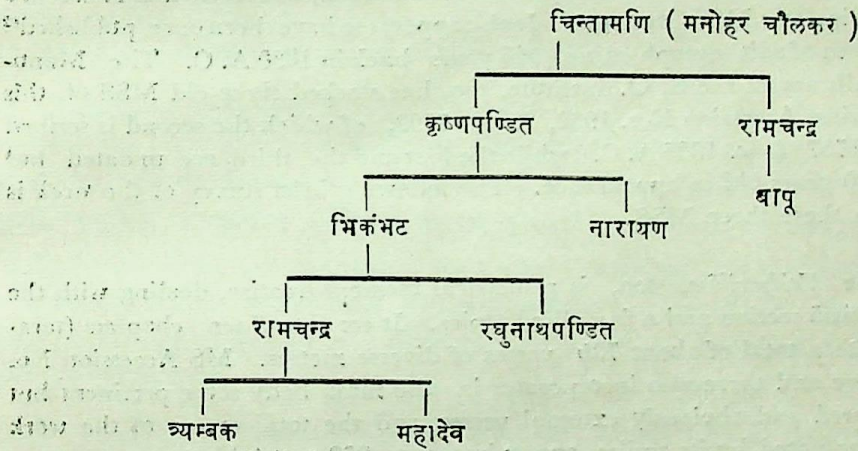
36. It is to be noted, however, that G. V. Devasthali while noticing the *Cikitsāmañjarī* MSS in his *BUL SP MSS DC* (Vol. I, P. 75) identifies this Kollāgiri with Coorg, the same being, according to his interpretation of 7.79, our author's original home whence he subsequently migrated to Chaul !

as Mahālakṣmī-ṭekḍī[37]. Some branches of the Manohara family[38] still survive at Chaul and they worship Mahālakṣmī as their family-goddess (कुलाधीशा, कुलस्वामिनी, or कुलदेवी). The family-god (कुलस्वामिन् or कुलदेव) of these Chaul branches of the Manohara family is Ballāḷeśvara-Gaṇapati of Pālī and they also enjoy a small monetary grant, confirmed by a sanad, from the Bombay Government to meet the expenses of yearly festivals etc. of a local Gaṇeśa shrine known as Mukhya-Vināyaka. Our author, too, describes himself as बालमृगाङ्ककिरीटदयासदय (1.84, 7.76, also recurring in his *Vaidyavilāsa*) i. e. one whose exquisite accomplishments are due to the compassion of the God bearing crescent-moon on His crown[39] viz. Gaṇeśa. Thus the identity of our author's Campāvatī with this Chaul and his origin at some point in the Manohara family residing there are established beyond any shadow of doubt. It will, however, be seen further on that there is likelihood of his having gone abroad, temporarily or permanently, even prior to his composition of the *Cikitsāmañjarī* and that the references here to his association with the town may be mainly in the manner of a secondary surname indicating nativity.

Noteworthy Details of the Family

The Manohara family had its earliest known residence at the village Pañcanadī in the Ratnagiri District, from where its branches migrated to Chaul and other places in the Kolaba District and elsewhere many centuries ago. The family belongs to the Citpāvana (Konkaṇastha) subdivision of Mahārāṣṭra Brāhmaṇas, to the Bhāradvāja Gotra and to the Hiraṇyakeśin Sūtra of Black Yajurveda. In respect of religious practices and customary observances it is a Smārta family. The fact of the Chaul branches of the family enjoying to this day a sanad grant in connection with a local shrine has already been mentioned above. One Esambhaṭa Manohara of Chaul, son of Viṣṇubhaṭa, was granted an *agrahāra* by Śivāji's Court in Rājyābhiṣeka Śaka 4 (=1678 A. C.) and the sanad pertaining thereto has been published in a Marathi compilation[40]. A pilgrimage document (yātrālekha) dated Śaka 1676 (=1754 A. C.) by one Nārāyaṇabhaṭa Manohara Phaphe of Chaul, son of Vināyakabhaṭa and grandson of Viṭṭhalabhaṭa, is traced in the hereditary priesthood records of a Nasik priest. Direct descendants of this Nārāyaṇa-

37. Y. G. Phaphe's letter published in June 1951 issue of the *Sahyādri* (P. 385).
38. Vide Y. G. Phaphe's article mentioned in the Appendix and letter mentioned in the above Footnote 37. A few additional details in respect of the Manoharas of Chaul furnished above were communicated by him to me through personal letters.
39. Cf. 'Bhālacandra', a familiar nick-name of Gaṇeśa.
40. आंग्रेकालीन पत्रव्यवहार by S. V. Avlaskar, Mahad (Kolaba). Vide also Avlaskar's another work आंग्रेकालीन अष्टागर furnishing, among other pertinent details, information regarding a contemporary adoption in the Manohara family.

bhaṭa Manohara, whose recorded grandfather should be a contemporary kinsman of our author, are still at Chaul. However, the extant family records of these branches of the Manohara family do not contain any traces of our author. As a matter of fact, until December 1937 when my first Marathi notice[41] o our author and his *Vaidyavilāsa* appeared in a Marathi journal, none of the present Manoharas was aware that the family had produced a Sanskrit or Marathi author of such a distinction! Subsequent investigations at any rate have revealed that genealogical references to our author, his ancestors etc. occur in a pilgrimage document in the hereditary priesthood records of a Trimbak (Tryambakeśvara) priest. The genealogical table prepared from these references is in the collection of late Moropant Khare of Poona, and it runs thus :—

This table records, among others, our author's great-grandfather, viz. Cintāmaṇi, too. Further, it is silent regarding our author's own descendants, although it mentions many other members including two sons of his brother Rāmacandra. These facts, combined with a few other circumstances to be incidentally discussed later on, lead us to the conclusion that our author had left Chaul permanently at some stage and that probably no male issue was left behind by him.

41. "आणखी एक रघुनाथपंडित" published in the December 1937 issue of the now-defunct monthly *Mahārāṣṭra Śāradā* of Bombay edited by S. R. Tikekar.

IV

The Author's Other Works: Four Sanskrit Works

True to our expectations occasioned by the sundry flashes of his personality in the *Cikitsāmañjarī*, our author has composed many other works of importance. Hitherto, besides the *Cikitsāmañjarī* and the *Nāḍījñānavidhi*, four other Sanskrit works of his undoubted authorship have been traced, while there are also four Marathi poetical works on which his authorship can be fathered with a very high degree of rational definiteness as will be demonstrated later on. The four Sanskrit works are (i) the *Vaidyavilāsa*, (ii) the *Kavikaustubha*, (iii) the *Chandoratnāvali*, and (iv) the *Vṛttasiddhāntamañjarī*.

(i) वैद्यविलास—Of all the Sanskrit works of our author, this alone appears to have enjoyed popular circulation worth name. Its MSS exist in almost all the parts of the country and even abroad, as recorded in Aufrecht's *CC* and in later MSS Catalogues. It also appears to have been once published[42] in the form of a lithograph edition 128 years back in 1830 A. C. The Manuscripts Library of the S. O. Institute, too, has stocked three old MSS of this work against Accession Nos. 1932, 3385, 7792, of which the second is scribed in Śaka 1757 (=*c.* 1835 A. C.) while the first and the third are undated but about 150 years old in appearance. The following brief survey of the work is based on these three MSS.

The *Vaidyavilāsa*, too, is a metrical medical treatise, dealing with the same Cikitsā section and a few allied topics. It consists of ten chapters (taraṅgas) with a total of about 780 verses of diverse metres. MS Accession No. 1932 here and there also incorporates in the main body some pertinent but unnumbered and obviously external verses, and the total extent of the work therein, as noted by its scribe, approximates to 960 anuṣṭubh verses.

On a close scrutiny it is revealed that the first seven taraṅgas of the *Vaidyavilāsa* incorporate almost *verbatim* the contents of the first six Kusumas of the *Cikitsāmañjarī* with numerous additions and in occasionally altered demarcations and sequences. There are also a few omissions and textual changes. Noteworthy major deviations in this portion are as follows : Newly opened treatment headings are— रक्तज्वरचिकित्सा, अष्टज्वर०, जीर्णज्वर०, उरःक्षत०, संधिशूल०, परिणामशूल०, उपदंश० (which replaces the former विस्फोटक० with many additional remedies), etc. Prominent additional medical prescriptions are— Several Kvāthas under almost each treatment heading; नलिकादिचूर्ण, सुदर्शनचूर्ण, भृङ्गराजचूर्ण, हरीतक्यादिपाक on Fevers etc.; शुण्ठ्यादिवटिका, दरदादिपुटपाक on Diarrhoea; कुटजाद्यवलेह on Sprue; विश्वादिचूर्ण, रामठादिगुटिका on Indigestion etc.; मण्डूरभस्मविधि, मधुमण्डूरविधि

42. Ernest Haas : *Catalogue of Sanskrit and Pali Books in the British Museum*, 1876, P. 115a.

on Anaemia etc.; कण्टकार्यवलेह, क्षयकेसरिरस, वासाद्यवलेह on Phthisis; two types of शङ्खद्राव on Liver and Spleen Affections; नारिकेलजलादियोग on Strangury; तगरिकाजटादियोग on Uric Acid Calculus; महिषगुग्गुलुयोग on Diabetes; वज्रक्षार on Abdominal Troubles; सूतराजरस etc. on Syphilis (उपदंश); सारिवापर्णयोग on Dental Ailments; sundry additional remedies on Women's Diseases (प्रदर, भगशूल, न्यूनदिनपात), Children's Troubles (मृत्तिकाभक्षण, फुल्लिका), Snake-bite, etc.; additional Emetics, Sexual Potency Stimulants, etc. The omissions include also the two remedies on Phthisis prescribed in *Cikitsāmañjarī* 4.4-5. Sequence of some of the old headings, too, has been altered.

Taraṅga 8 furnishes quite new matter. Herein metals, sub-metals, poisonous substances, jewels, etc. are dealt with with reference to their refinement, calcination, etc. in the light of their medicinal utility. In this course, several methods of calcination of gold, silver, copper, lead, tin, brass, bronze, kānta and tīkṣṇa types of iron, mica, antimony, copper sulphate, two types of iron pyrites, orpiment, arsenic, cinnabar, mercury, pearl, coral, etc. are laid down along with details of their medicinal uses and effects.

Taraṅga 9 deals with all the thirty-two Rasas of *Cikitsāmañjarī* 7, plus the following additional ones :—सूतराज, लक्ष्मीविलास, त्रैलोक्यचिन्तामणि, रससिन्दूर, मृगाङ्क, मदनकामेश्वर, पञ्चामृत, धातुपञ्चामृत, तालकेश्वर, लोकनाथ, two kinds of हेमगर्भपोटली, चातुर्थिक, ज्वरकेसरिन्, नीलकण्ठ, मेघनाद, जीरकादिरेक. Sequence of some of the old Rasas has been rationalised. Thus here वातविध्वंस and बृहन्मालिनीवसन्त immediately follow लघुवातविध्वंस and लघुमालिनीवसन्त respectively. Specification of medicinal effects wanting in some cases in the *Cikitsāmañjarī* has also been provided here.

Taraṅga 10 contains नाडीलक्षण (repetition almost *verbatim* of 19 verses of the *Nāḍījñānavidhi* and new topics मूत्रोत्थलक्षण, दूतलक्षण, वैद्यलक्षण, रोगिलक्षण and द्रव्यमान.

All through these additions, alterations and omissions one can easily mark the author's attempt at perfection and exhaustiveness. The most radical change, however, is that all the self-allusions including the self-eulogistic epithets of the internal passages of the *Cikitsāmañjarī* have disappeared in the *Vaidyavilāsa* according to its available MSS, although the oft-recurring passages शतशोऽनुमतम् and शतशोऽनुभूतम् have lingered there only in two or three cases. As a matter of fact, the author's only self-allusions traceable in the *Vaidyavilāsa* are in its introduction, conclusion and chapter-colophons to be noticed below and in a solitary fresh internal verse 8·3 which reads as follows:—

संप्रदायेन शास्त्रेण तथा स्वानुभवेन च ।
शोधनं मारणं चैषां रघुनाथो व्यनक्ति च ।।

The above comparative survey probably leads to the conclusion that the *Cikitsāmañjarī* was only the preliminary draft while the *Vaidyavilāsa* is the finalised piece. One need not doubt that the topical additions and alterations have been made by the author himself, but the question persists as to who removed the internal self-allusions ? This question can be conclusively solved only when we procure the author's own or contemporary MS of the *Vaidyavilāsa* or a dated MS thereof as old at least as our MSS अ and आ of the *Cikitsāmañjarī*. As it is, none of the known MSS of the *Vaidyavilāsa* appears to be so old. Although the likelihood of the author himself having removed his self-praise from the work on after-thought cannot be ignored altogether, still from the rather clumsy style of the substitutions[43] in the *Vaidyavilāsa* my own tentative impression is that the alterations were effected by some later hand who did not appreciate the appearance of personal self-allusions in the midst of medical treatment.

The *Vaidyavilāsa begins:*

····केशकेशवरूपैर्य: सृजत्यवति हन्ति च ।
तं गणेशमहं वन्दे स्मृतिमात्राघनाशनम् ।।१।।[44]
अलिकुलसंकुलगण्डं धृतशशिखण्डं वरादिदोर्दण्डम् ।
वन्दे सुन्दरशुण्डं दानवचण्डं प्रचण्डगजतुण्डम् ।।२।।[45]
पुराविदां वीक्ष्य हि योगसारं
सतां मुदे द्रागगदखण्डनाय ।
सदुक्तिभाजां **कविराघवेण**
वितन्यते **वैद्यविलास** एष: ।।३।।
ये ये भिषग्भि: etc. (as in the *Cikitsāmañjarī*).

It ends :

.....इति द्रव्यलक्षणम् ।।
[46]ग्रहेन्दुरसचन्द्रे च शके मासि च कार्त्तिके ।
अयं **वैद्यविलासश्च** चरितो वृषवत्सरे[47] ।।५२।।
किल बालमृगाङ्ककिरीटदयासदयस्य गुणप्रतिभाविततेः ।
ननु तर्कमुखाखिलवाग्रचनाघटिकाशतपद्यनिपण्णमते: ।।५३।।

43. Vide further Footnote 155 for five samples of these substitutions.
44. This first benedictory verse occurs only in MS Accession No. 1932.
45. This is according to MS Accession No. 1932. The other MSS read **द्विरदतुण्डम्**, changing the Gīti metre into Āryā proper.
46. MS Accession No. 3325 drops the concluding four verses. Many other arbitrary changes, too, are marked in this MS.
47. Vide Footnote 27.

मनोहरकुलाम्भोधे रघुनाथविधोर्भुवः ।
वागुस्रैर्मे रसज्ञानां हृत्पद्मं विकसत्विह ॥५४॥

चम्पावतीपुरनिवासवतादरेण
संदर्भितश्च रघुनाथकवीश्वरेण ।
मोदाय वैद्यविदुषां गदखण्डनाय
मान्यः सतां जयति वैद्यविलास एषः ॥५५॥

इति श्रीवैद्यविलासे महाकाव्ये कविकुलावतंसरघुनाथपण्डित-
कृतौ दशमस्तरङ्गः ॥१०॥ समाप्तो वैद्यविलासग्रन्थः ॥

The colophon at the end of each previous chapter is quite similar to the last one reproduced above.

The *Vaidyavilāsa* was thus finished in the Kārttika month of Śaka 1619 (i. e. November 1697 A. C.). In the same Śaka year the *Cikitsāmañjarī* was composed and it must have been finished some time earlier as the *Vaidyavilāsa* is definitely its revised version. The *Vaidyavilāsa*, too, refers to Campāvatī as the author's native place of residence and its opening benedictions along with the recurring common verse किल बालमृगाङ्क० further confirm his addiction to Gaṇeśa. Here, too, his surname is recorded in the recurring common verse मनोहरकुलाम्भोधे०, but his father and grandfather are not mentioned. Here, too, the moulded popular form 'Rāghava' is alternated with his main name 'Raghunātha', and 'कवि', 'कविकुलावतंस', 'पण्डित', 'गुणप्रतिभावितति', '०घटिकाशत-पद्यनिषण्णमति' from among his previous epithets are repeated and a fresh one viz. 'कवीश्वर' is added thereto. The work is termed a Mahākāvya, probably because it is a Mahākavi's product and contains more than eight taraṅgas.

Although the *Vaidyavilāsa* is certainly one of the best handy Sanskrit treatises on Cikitsā and deserves to be republished early in the form of a critical edition based on its all available MSS, still the *Cikitsāmañjarī* retains its own importance mainly as the genuine reflection of the author's personality.

(ii) कविकौस्तुभ—This is a work on Poetics comprising some chapters designated Ratnas. It is not mentioned in Aufrecht's *CC* or in later MSS Catalogues, and a MS of the complete work still remains to be discovered. Lately, only its second chapter dealing with Kāvya-doṣas or poetical blemishes has been brought to light through two MSS. Of these, the first MS, undated but about 150 years old in appearance, was noticed

by P. K. Gode in the *Poona Orientalist*[48] in 1942. The second MS, also undated but apparently about 150 years old, has come to the Manuscripts Library of the S. O. Institute (Accession No. 8192) through an Ujjain collection purchased in 1950 and it was incidentally noticed by me in 1951 in a paper published in the Marathi monthly *Sahyādri*.[49] The following brief survey of this second chapter of the work is based on this Ujjain MS.

The chapter begins :

श्रीगणेशाय नमः ।।

अथ काव्यप्रबन्धानां शल्यरूपान्समासतः ।
दोषान्वक्ष्ये क्रमेणैव पूर्वाचार्यैः प्रदर्शितान् ।।१।।
छन्दोभ्रष्टं क्रियाव्यस्तं क्रमहीनमसंमितम् ।
अपार्थं व्यस्तसंबन्धं श्लिष्टागमविरोधि च ।।२।।
यतिभ्रष्टं तथा न्यूनपदं चैकार्थमेव च ।
व्यर्थं रीतिपरिभ्रष्टमवस्थाद्रव्यभेदकम् ।।३।।
तथा देशकलान्यायकालहेतुविरोधिकम् ।
खण्डिताधिपदे चैव तथा हीनोपमं स्मृतम् ।।४।।
इति वाक्यात्मका दोषाः पददोषास्ततः क्रमात् ।
स्वसंकेतप्रक्लृप्तार्थमप्रसिद्धमलक्षणम् ।।५।।
अगौरवं श्रुतिकटु पुनरुक्तिरसंमतम् ।
व्याहतार्थं तथा ग्राम्यं पददोषाः स्मृता यथा ।।६।।
क्रमेण वाक्यदोषानाह—........

(—Folio 1a).

The chapter ends:

.......................इति पददोषाः ।।
अत्युक्तौ च समस्यायां क्वचिद्दोषो न जायते ।
कायन्तिरे प्रपन्ने हि विषमप्यमृतायते ।।११५।।
दोषैरशेषै रहितं समन्ता—
दलङ्क्रियाभङ्गिमनोभिरामम् ।
लोके चिरं तिष्ठति तस्य[50] काव्यं
काव्यज्ञशिक्षाविहितं यदि स्यात् ।।११६।।
रघुनाथमुखारविन्दतो
विगलत्यद्य लसन्मणिस्रजा ।
इति तद्रचयन्तु सुन्दरं
किल कण्ठाभरणं विपश्चितः ।।११७।।

48. *PO*, Vol. VII, Nos. 3-4, Pp. 157-164—"Kavikaustubha, an Unknown Work on Poetics by Raghunātha Manohara, and Its Chronology—Between 1675 and 1700".

49. *Sahyādri*, May 1951 issue, Pp. 289-295 —"दमयन्तीस्वयंवरकार रघुनाथपण्डित—नवीन संशोधनाचा प्रकाश".

50. 'तस्य' may be a scribal misreading for 'तच्च'.

इति श्रीकविकौस्तुभे महाकाव्ये कविकुलावतंसमनोहरोपनामककृष्णपण्डितसूनुश्रीमद्-भिकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकविकृतौ दूषणकथनं नाम द्वितीयं रत्नम् ॥ श्रीरामचन्द्रार्पणमस्तु ॥

(—Folio 12 b).

This Ratna treats 23 Vākya-doṣas (blemishes of sentences) and 9 Pada-doṣas (blemishes of words) enumerated in its opening portion extracted above. The author first defines each blemish, next illustrates it with a fresh verse or half-verse of his own composition and then adds further illustrations therefor from standard works of several celebrated poets and authors along with his own technical comment thereon. In this course, passages from the following works and authors have been cited as containing the respective blemishes or in support of his own comments:—

धावुंककवि's काव्यशेखर, 'मद्विरचित' छन्दोरत्नावलि (vide below), कविकल्पलता, सुश्रुत, रघुवंश, मुहूर्तचिन्तामणि, किरातार्जुनीय, मम्मट's काव्यप्रकाश, माघ, रत्नमाला, रसमञ्जरी, नैषध, चन्द्रशेखर's काव्यकुतूहल, भवभूति's साहित्यरत्नाकर, संगीतरत्नाकर, भर्तृहरि, कविमण्डन's ऋतुपञ्चाशिका, मयूरकवि's काव्यमण्डन, कुमारसंभव, मदनकवि's शृङ्गारकौमुदी, वराहमिहिर's शृङ्गारतरङ्गिणी, धनञ्जय's कामप्रदीप, प्रबोधचन्द्रोदय, हेमाद्रि, धनञ्जयकवि's शृङ्गाररसमञ्जरी, शिरोमणिभट्टाचार्य's दीधितिव्याख्या, सारङ्गी, कङ्कणकवि's भावपञ्चाशिका, कुटुम्बकवि's प्रस्तावप्रबन्ध, लल्लमुहूर्तसार, कुवलयानन्द. Some of these works and authors are cited in the Ratna several times. The author's style of criticism will be duly evinced by the extracts to be furnished later on.

It is indeed very interesting to see the author finding novel literary defects not only in the poems of Kālidāsa, Bhāravi, Māgha, Bhavabhūti, Śrīharṣa, etc. but also in writings of some celebrated authors on Nyāya, Jyautiṣa, Vaidyaka and Saṃgīta. In Mammaṭa's famous Kārikā काव्यं यशसेऽर्थकृते etc., he finds three Vākya-doṣas क्रियाव्यस्त, श्लिष्ट and अधिपद. He declares the Pada-doṣa ग्राम्य in the definition उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः of Appayya's *Kuvalayānanda*. There is certainly much originality in his treatment and criticism, although the degree of depth corresponding therewith remains to be decided by scholars. At any rate his vast erudition and learning have been abundantly displayed even in this small chapter of the work. At least nine of the works cited by him here are unknown to Aufrecht's *CC*. It is distressing that the rest Ratnas of the *Kavikaustubha* are still in the oblivion. For the present one can only guess the proportion of citations and notices of missing gaps of Sanskrit literature contained in the untraced Ratnas of the work.

As this 'Dūṣaṇa' Ratna is neither the opening nor the closing chapter of the treatise, it does not contain a regular benediction verse and does not record the date of composition. Still its colophon duly records the author's

surname 'Manohara', titles कविकुलावतंस and पण्डितकवि and also the names of his father and grandfather. In the present state of things it is not possible to decide exactly the number of chapters contained in the whole work. Still the fact that the chapters are called 'Ratnas' may suggest that they were designed to number nine or even fourteen. This treatise on Poetics, too, is termed a Mahākāvya, probably signifying not only that it is a Mahākavi's composition but also that it contains more than eight chapters.

The date of the *Kavikaustubha* may be precisely revealed when its closing Ratna is recovered. For the present it may be tentatively assigned to a stage prior to the date of his two medical treatises, say *c.* 1680-1690 A. C., as his self-eulogistic epithets found in the latter probably presuppose his significant labours and products in the fields of Sanskrit Poetry and Poetics.

(iii) छन्दोरत्नावलि— In the above 'Dūṣaṇa' Ratna of his *Kavikaustubha* the author thrice cites definitions of metres from a work named *Chandoratnāvali* referred to as composed by himself. Unluckily this *Chandoratnāvali* is not yet traced bodily and is also unknown to Aufrecht's *CC.* Hence the three passages in their due contexts may be profitably reproduced here from the Ujjain MS of the *Kavikaustubha:*—

1-2.

..........तत्रादौ छन्दोभ्रष्टं यथा—

हीनं यद् वृत्तभेदेन छन्दोभ्रष्टं स्मृतं यथा ।
नवजलधरनिभो राजते (राज–?) नन्दनः ।।७।।

अन्यच्च धावुककवेः काव्यशेखरे—

तव प्रभावश्रम एष संयुगे
फलं न यास्यत्युपभोगलब्धये ।
मयि प्रतापोग्रतरे वरिष्ठे
विकाशितं सूनमिवावकेशिनः ।।८।।

अत्र छन्दसि मद्विरचितछन्दोरत्नावल्याम्—

यदि द्वितीयं च चतुर्थपञ्चमं
तथाष्टमं तद्दशमं भवेद् गुरु ।
यदाक्षरं द्वादशकं महीपते ।
गिरन्ति वंशस्थमनल्पधीषणाः ।।९।।

यदा द्वितीयं च तथा चतुर्थं
सखे ! भवेत्पञ्चमकं च दीर्घम् ।
तथाष्टमं वा दशमं तथान्त्य—
मुपेन्द्रवज्रा रघुनाथगीता ।।१०।।

इति वृत्तद्वये व्याहृते सति वंशस्थोपेन्द्रवज्राचरणप्रवेशभिन्नत्वाच्छन्दोभ्रष्टदोषः ।

तथा च (सु-) श्रुते--

वटप्ररोहो मधु कुष्टमुत्पलं
सलाजचूर्णैर्गुटिकां विदध्यात् ।
सुसंहिता सा वदने ऽवधारिता
तृष्णां प्रवृद्धामपि हन्ति सज्वराम् ॥११॥

छन्दोरत्नावल्यां यथा--

यत्राक्षरं स्यात्प्रथमं द्वितीयकं
तुर्यं तथा पञ्चमकं नृपाष्टमम् ।
एकादशाद्यान्त्यगकं यदा गुरु
तामिन्द्रवंशां फणिभाषितां जगुः ॥१२॥

इति वृत्तभेदे सति वंशस्थो (-पेन्द्रवज्रे-) न्द्रवंशाचरणप्रवेशभिन्नत्वाच्छन्दोभ्रष्टदोषः ॥ ....

(—Folios 1-2).

3. यतिभ्रष्टं यथा—

मध्ये... (अ-) विरतिर्यतिभङ्गः स उच्यते ।
यथा शिवमहं कर्पूरगौरं प्रणमामि तम् ॥३६॥

..............भर्तृहरौ—

लभेत सिकतासु तैलमपि यत्नतः पीडयन्
पिबेच्च मृगतृष्णकासु सलिलं पिपासार्दितः ।
कदाचिदपि पर्यटन् शशविषाणमासादये--
न्न तु प्रतिनिविष्टमूर्खजनचित्तमाराधयेत् ॥३८॥

अत्र प्रथमचतुर्थचरणयोर्यतिभङ्गौ । **छन्दोरत्नावल्याम्**--

सखे ! यदि च षष्ठकं तदनु चाष्टकं द्वादशं
द्वितीयमपि यत्र वा गुरु च षोडशाद्यान्त्यगौ ।
चतुर्दशमथ क्रमात् सकलभाग्यवारांनिधे !
श्रुतिद्वयसरीसृपैर्विरतिरङ्ग ! पृथ्वीति सा ॥३९॥

अत्र पृथ्वीछन्दसि श्रुतिद्वयसरीसृपैरष्टनवभिरक्षरैर्यतिरिति व्याख्यायां सत्यां 'सिकतासु तैलम्' इत्यत्र 'प्रतिनिविष्ट-मूर्खजनचित्तम्' इत्यत्र च यतिविच्छेदाद्यतिभ्रष्टदोषः ॥

(—Folios 3-4).

As the four definitions cited in these extracts deal with the metres only with reference to their guru (long) syllables and not in the frame of the eight gaṇas मयरसतजभन, the *Chandoratnāvali*, like the well known *Śrutabodha* ascribed to Kālidāsa, seems to be an elementary treatise on Metrics. Special attention of scholars, however, is invited to the vocatives महीपते, सखे, नृप, सकलभाग्यवारांनिधे, अङ्ग in these definitions. These vocatives, as inferred by me in my pre-mentioned

paper in the *Sahyādri*, evidently indicate that the *Chandoratnāvali* was composed by the author at the instigation of a contemporary ruling prince for his use or was dedicated to him. The identity of this contemporary royal patron of our author as also the date of the *Chandoratnāvali* cannot be settled exactly until an actual MS of the treatise is discovered. For the present we only know that it was composed earlier than the *Kavikaustubha* and may tentatively assign it to *c*. 1675-1685 A.C. The fact that the author's self-name occurs therein in an internal definition ("उपेन्द्रवज्रा रघुनाथगीता") suggests that the style, so vividly marked in the *Cikitsāmañjarī*, of making stray self-allusions in interior passages was adopted by the author in the *Chandoratnāvali*, too.

(iv) वृत्तसिद्धान्तमञ्जरी —A MS of this work as existing in a private MSS Collection is noticed in the *Lists of Sanskrit Manuscripts in Private Libraries in the Bombay Presidency compiled under the superintendence of R. G. Bhandarkar*, Part I (Bombay, 1893). Therefrom Aufrecht makes the following three insertions in his *CC*, II.—

(1) P. 142 b—

वृत्तसिद्धान्तमञ्जरी by Raghunātha, son of Bhikambhaṭṭa. B. L. 305.

(2) P. 113 b—

रघुनाथ पण्डित son of Bhikambhaṭṭa Sūri, grandson of kṛṣṇa Paṇḍita, composed in 1698:
Vṛttasiddhāntamañjarī.

(3) P. 94 b—

भिकम्भट्ट सूरि son of Kṛṣṇa Paṇḍita, father of Raghunātha Paṇḍita (Vṛttasiddhāntamañjarī 1698).

From a perusal of these insertions it suddenly occurred to me in 1946 that our author was identical with the author of the *Vṛttasiddhāntamañjarī* on account of sameness of date and father and grandfather's names and that an important work had been gained to his credit. I accordingly contributed a pertinent short notice "Vṛttasiddhāntamañjarī, One More Work by Raghunātha-Paṇḍita Manohara, and Its Date--1698 A.C." to the *Poona Orientalist*.[51]

Unluckily the subsequent whereabouts of the private MS of the *Vṛttasiddhāntamañjarī* noticed by R. G. Bhandarkar and his party over sixty years ago are not known to scholars of the present generation and no other MS of the work is traceable in later MSS Catalogues. From its title, this, too, appears to be a treatise on Metrics, probably dealing, like Kṣemendra's *Suvṛttatilaka*, with advanced matters of the subject. However, this impression regarding its subject-matter is only tentative and may have to be amended when

51. *PO*, Vol. XI, Nos. 1-2, Pp. 41-42.

the actual work is brought to light. The date 1698 A. C. seems to be derived from the same Śaka 1619 that saw the completion of the author's two medical treatises and coincides with parts of both 1697 and 1698 A.C. Probably the *Vṛttasiddhāntamañjarī*, too, like the *Cikitsāmañjarī*, records its date in the very words ग्रहेन्दुरसचन्द्रे शके without mentioning the particular month in which it was completed.

Custodians of Sanskrit MSS all over the country and abroad should exert their mite to trace out perfect MSS of the three works *Kavikaustubha*, *Chandoratnāvalī* and *Vṛttasiddhāntamañjarī*, which would certainly shed further definite light on our author's personality, acquisitions and environments.

V (a)

The Author's Likely Works: Four Marathi Poems

The four Marathi poetical works of our Raghunātha-Paṇḍita Manohara's most probable authorship are (i) the *Damayantīsvayaṁvara*, (ii) the *Gajendramokṣa*, (iii) the *Rāmadāsavarṇana* and (iv) the *Gaṅgālaharī-ṭīkā* (Samaślokī).

(i) **दमयन्तीस्वयंवर**—This is a beautiful Art-poem of epic style[52] containing about 260 verses of diverse metres,[53] including 15 lyrical pieces (*padas*) each divided into some sub-stanzas. Its theme is the celebrated svayaṁvara of the Vidarbha Princess Damayantī, wherein the heroine, with genuine love for the Niṣadha King Nala laid deep in her heart mainly through the intermediary of a golden swan, espouses the hero in preference to other wooers including not only earthly kings but also major gods like Indra. The theme originally forms part of a popular bulky episode in the *Vanaparvan* of the *Mahābhārata* that has been drawn upon in many Sanskrit poems and dramas. Śrīharṣa of the 12th century[54] has elaborated the happy portion of that episode most artistically in his masterpiece Mahākāvya

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52. However, it is not an epic (Mahākāvya) proper, as it is not divided into cantos and many times cuts short important details.
    All the numerical allusions to the poem in this Introduction refer to A. K Priyolkar's edition (1935).
53. The main recension of the poem in Priyolkar's edition employs in all 19 metres, *viz.* अनुष्टुभ्, उपेन्द्रवज्रा, गीति (आर्या), द्रुतविलम्बित, प्रमाणिका, भुजङ्गप्रयात, मदिरा (सवाई), मालभारिणी, मालिनी, वंशस्थ, वसन्ततिलका, शार्दूलविक्रीडित, शिखरिणी, स्रग्विणी, स्वागता, चूर्णिका, ओवी (घनाक्षरी), दिण्डी, पद (various types). Of these, the first 15 are Sanskritic, the 16th is prose-type, sparingly visible in Sanskrit and Prakrit, and the last three are purely Marathi metres. मरालिका, an additional Sanskritic metre, is found employed in three verses regarded by Priyolkar as interpolatory. Vide our Footnote 157.
54. A. B. Keith: *History of Sanskrit Literature*, 1928, P. 140.

Naiṣadhīyacarita. This *Damayantīsvayaṁvara* is a fine Marathi epitome of the main portion of that very *Naiṣadhīyacarita* with numerous omissions and alterations including some original touches evincing the author's high poetic talents and pleasurist temperament. The author's perfect study of the original and thorough command over Sanskrit and Marathi languages, Rhetoric and Prosody[55] have enabled him to present herein some unique specimens of Marathi Art-poetry. The poem is specially marked for its vivid and flowing style and plentiful use of Sanskrit words in their chaste forms. A few Arabic and Persian words, too, appear here and there in the poem. On account of its abundant display of high art in the spheres of poetic delineation of sentiments in hand, marvellous presentation of figures[56] of word and sense, enchanting description of scenes and events and lively reproduction of dialogues, this poem has won for its author a pre-eminent status among old Marathi poets with the general concurrence of critics and historians.[57]

Damayantīsvayaṁvara: Its Search, Editions, etc.

However, the *Damayantīsvayaṁvara* was not generally known in Mahārāṣṭra until 1854, in which year Parashurama Ballala Godbole, the veteran pioneer in the sphere of publication of old Marathi poetical works, on the basis of a single MS incorporated it, probably with a few omissions, in the first edition of his *Navanīta* (Selections from Marathi Poets) under the title *Naladamayantīsvayaṁvarākhyāna*. Later on about 1860, the *Sarvasaṁgraha* collection of Madhava Chandroba Dukle re-issued this poem, also furnishing variant readings from two additional MSS. Since then the poem has enjoyed immenese popularity and undergone numerous impressions. As a matter of fact, several lines of the poem have since been constantly on the lips of Marathi literates and many have become every day proverbs. Among its noteworthy recent editions are those by L. J. Sedgwick[58] (1912), S. R. Parasnis (1931) and A. K. Priyolkar (1935). Priyolkar's edition deserves special mention as

55. His verses in the purely Marathi 'Diṇḍī' metre appear a bit slack. However, as Priyolkar ably shows (*Vividhajñānavistāra*, Vol. 64, Nos. 11-12), this Diṇḍī metre was originally treated as a *free* lyrical metre not much restricted in respect of mātrās, which used to be adjusted by due vocal expansion or contraction by the reciters.
56. Vide Appendix 3 to Priyolkar's edition of the poem furnishing a tentative list of the Alaṅkāras traced by Rangacharya Raddi in the poem. As the learned enumerator himself feels, there is scope for difference of opinion as to the exact particular Alaṅkāras in the verses.
57. V. L. Bhave: *Mahārāṣṭra-Sārasvata*, P. 525 f., and others.
58. He was a British member of Indian Civil Service and out of pure zeal and admiration for this Marathi poem made this first, though not very successful, attempt to edit it critically with reference to textual variants. The edition was published from Cambridge by W. Heffer & Sons Ltd.

it embodies his many years' critical labours on the poem and its author and has also been awarded the D. P. Tarkhadkar Prize by the Bombay University. However, as the five MSS used by him, including three from the Tanjore Library, are admittedly[59] removed from the original composition of the poem by about 150 years or more, the extra reliability of the poet's own or contemporary MS granted thereto by him to the extent of dismissing as fabricated some passages, particularly those containing the poet's self-allusions adopted in the original *Navanīta* and *Sarvasaṁgraha* recensions or traced in other old MSS of the poem, is hardly tenable. As such, scope still remains for further textual research not only on the basis of further competent MSS of the poem likely to be traced in course of time but also of other pertinent considerations. Regarding Priyolkar's identification of the poet, we shall have to speak much later on.

(ii) **गजेन्द्रमोक्ष**—This, too, is a fine Art-poem of 58 verses of diverse metres[60], plus three intervening lyrical pieces (*padas*) containing respectively three, four and six sub-stanzas. Its theme is the popular Purāṇic myth of Supreme God Viṣṇu, in immediate response to a pathetic and devotionful invocation, rescuing an Elephant-King from the grip of a Crocodile in the Ṛtupa lake on the Trikūṭa mountain. This poem, too, despite its limited size, furnishes graphic, though hasty, descriptions of pertinent scenes and events and presents some lucid specimens of alliteration and figures of sense. Five stanzas of the *Damayantīsvayaṁvara* recur here, though fitted in the different contexts.

(iii) **रामदासवर्णन**—This is a short hymn in praise of Rāmadāsa, the Saint of Mahārāṣṭra, containing only 11 verses of the Vasantatilakā metre. A few personal and biographical details of the Saint (e. g., his historic desistance from matrimony, having a little fleshy appendix on his forehead, constant roaming in hilly tracts of the country, bearing a rod with pen, paper-sheets, inkpot and sewing-thread placed therein, completion of the *Dāsabodha* by adding thereto its last 20th section, etc.) are nicely subjected here to the poet's art and fancy, and, on the whole, the piece is a good specimen of a poetic hymn. Herein the poet repeatedly refers to the Saint as 'our guru', and on many considerations it is very likely, as has been allowed unreservedly by many prominent historical researchers[61] of Mahārāṣṭra, that he composed this hymn during the Saint's lifetime or that, at any rate, he had personally viewed the Saint sometime prior to his composition of the hymn.

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59. Pp. 2-3 of the साधन-चिकित्सा व पाठ-चिकित्सा section of his Introduction to the edition.
60. The *Gajendramokṣa* employs all the Sanskritic metres of the *Damayantīsvayaṁvara* (vide Footnote 53) with the omission of मालभारिणी and स्रग्विणी and addition of उपजाति, पृथ्वी and स्रग्धरा. Of the Marathi metres thereof, ओवी and दिण्डी are totally absent here.
61. E. g., V. K. Rajwade, D. B. Parasnis, S. S. Deo, V. L. Bhave, etc.

Discovery etc. of These Two Poems

Both the *Gajendramokṣa* and the *Rāmadāsavarṇana* had been unknown in Mahārāṣṭra till 1900. In that year Vishvanatha Kashinatha Rajwade, the pioneer of historical research in Mahārāṣṭra, while on investigation tour in South India, traced out[62] these two poems with the traditionally informed aged Mahārāṣṭrians of Tanjore as compositions of the author of the *Damayantīsvayaṁvara* and published them in his periodical *Granthamālā*. H. T. Bapat's annotated edition of 1909 includes these two poems along with the *Damayantīsvayaṁvara* and Priyolkar, too, reprints them as Appendix 1 to his pre-mentioned critical edition. However, despite the best efforts of Priyolkar and others, no old MSS of these two poems have been traced anywhere to this date, although many additional MSS of the *Damayantīsvayaṁvara* have been lately brought to light.

The Author Raghunātha-Paṇḍita: His Identity Extremely Vexed

The above three Marathi poems in their conclusions and some interior verses, especially in the lyrical pieces of the first two, furnish their author's name as 'Raghunātha', sometimes under metrical exigencies moulding it as 'Raghunandana', 'Raghunāyaka' or 'Raghupati', and usually affix the title 'Paṇḍita' thereto. Common authorship of the three poems, though rarely challenged[63] in the past on some very flimsy grounds, is now generally accepted as substantiated by strong internal evidence. Thus the three works are agreed to come from the pen of one Raghunātha-Paṇḍita. As to the exact idenity, age, domicile, etc., however, of this Raghunātha-Paṇḍita, opinion has been sharply divided. So before we pass on to the next work, viz. the *Gaṅgālaharī-ṭīkā*, it is essential here to briefly survey the pertinent investigations hitherto made by scholars as also to disperse the previous major views regarding the poet's identity etc. and establish our Raghunātha-Paṇḍita Manohara's claims over the three Marathi works.

V (b)

A Survey of Pertinent Details

When Godbole first introduced the *Damayantīsvayaṁvara* to Marathi readers in 1854, he regretted his inability to cull any personal details concerning such a unique poet beyond his mere name! In 1883 J. B. Modak, while publishing Ānandatanaya's 22-stanza poem *Tāṭakāvadha* in his anthology *Anekakavikṛta Kavitā*, Part 1[64], recorded in a footnote[65] the first personal detail in the field, based however on hearsay, that Ānandatanaya and

62. Vide his two papers 'Raghunātha-Paṇḍita' and 'Ānandatanaya' in the 'Saṁkīrṇa Lekhasaṁgraha' section of the *Granthamālā*.
63. Vide also K. M. Shembavanekar's recent paper 'रघुनाथपण्डिताचा कालनिर्णय' (*Sahyādri*, July 1950 issue) and in its refutation A. K. Priyolkar's paper 'फणस, मराठी कवि व कोंकण' (*Ibid*, August 1950 issue).
64. *Kāvyetihāsasaṁgraha*, No. 12.
65. P. 6.

Raghunātha-Paṇḍita were mutually related as *Vyāhīs*, i. e. the daughter of either of the two was married to the son of the other. The indefiniteness in this detail was redressed by V. K. Rajwade[66] later on in 1900, when he, as informed orally by aged Mahārāṣṭrians of Araṇī near Tanjore, recorded that Raghunātha-Paṇḍita's daughter was married to Ānandatanaya's son. Further, Rajwade, besides finding at Tanjore the two additional poems of Raghunātha-Paṇḍita's authorship, also elicited the details that Raghunātha-Paṇḍita, residing at Tanjore, had survived till a ripe old age and that latterly his circumstances had turned extremely wretched as is suggested by the following verse current at Tanjore and traditionally ascribed to him :—

म्हातारा बहु जाह्लों कवणही भ्राता नसे भेटला ।
भाताची तजवीज तेच उदरीं भाता गमे पेटला ॥
हातामाजि नसेचि येक कवडी हा ताप आतां हरीं ।
दातारा ! मज वांचवीं सदय हो मातापिता तू हरी ॥

A hearsay report that Raghunātha-Paṇḍita, like Ānandatanaya, had been a *Kīrtanakāra* at some stage is found recorded by an editor[67] in 1908. About 1903, G. S. Malkarnekar discovered the Karwar MS of the *Damayantīsvayaṁvara* containing at its close a verse (to be reproduced further on), since also seconded by a few other recently discovered MSS of the poem as lately stated by Priyolkar[68], wherein the author describes himself as 'Candrāvarakara'. 'Candrāvarakara' here was without any serious consideration taken to be a misreading for 'Candāvarakara', and the verse has been made to form basis for two distinct views regarding the poet's identity and domicile. There also comes a myth[69] from Berar amounting to assign the poet to the close of the eighteenth century or a still later date. In the latest editions of the *Navanīta*[70] the poet is surmised to have flourished about the close of the seventeenth century of the Śālivāhana era. However, during these thirty years or so, many scholars on a close comparative study have plausibly assigned the language and style of the three poems approximately to the close of Śivāji's reign or slightly later when other prominent poets like Ānandatanaya and Sāmarāja also flourished. Among the hitherto recorded MSS of the *Damayantīsvayaṁvara*, a MS at Dhulia said[71] to bear Śaka 1698 as its date appears to be the oldest dated MS, but it is stated to be grossly incorrect and incomplete.

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66. Vide above Footnote 62.
67. S. Y. Kakde in his Introductory paper 'Ānandatanaya' (P. 3) prefixed to the 2nd edition of *Mahārāṣṭra-Kavi Ānandatanaya kṛta Kavitāsaṁgraha* (N. S. P.).
68. Vide his paper in the *Sahyādri* (August 1950 issue, P. 436) referred to in Footnote 63 above.
69. Preface to श्रीदेवनाथ महाराजांची कविता (*Vaidarbhakāvyasaṁgraha*, Guccha 2), 1915, edited by A. S. Sathe and others.
70. E. g., 1923 edition, P. 381.
71. Vide S. S. Deo's report of the MS published in Appendix 4 to Priyolkar's edition of the poem (P. 104).

V (c)

Let us now review briefly the previous major views regarding the poet's identity, age, domicile, etc.

Not a Sārasvata Brāhmaṇa of Goa

(1) On the basis of the pre-mentioned verse in the Karwar MS J. R. Ajgavkar[72] promulgated his view, later upheld by L. J. Sedgwick[73] and Shanai Goybab (=V. R Varde)[74], that the poet was a Sārasvata Brāhmaṇa resident of a village named Candāvar in the Karwar District near Goa. By way of internal evidence for this view, a few words and forms used and the bread-fruit (Panasa) tree described in the *Damayantīsvayaṁvara* were cited as peculiar to the Konkan tract near Karwar and Goa. However, the alleged exclusive regionality of those words and forms and of the bread-fruit tree was refuted[75] forthwith and the view could not pull on, mainly as the poet's association with Tanjore, that is also referred to as 'Candāvar' in Marathi records, was regarded as undeniable.

Not a Contemporary of Devanātha

(2) The Berar myth mentioned above makes the poet a junior contemporary of Saint Devanātha (1754-1821). It states that the poet once personally approached the Saint with request to accept his *Damayantīsvayaṁvara* for being employed in his Kīrtanas, but the Saint declined to accept the poem for his own use, mainly as a man's (and not God's) career was extolled therein, and had it transferred to his disciple Dayāḷanātha. The poet is said to have given up writing poetry thenceforth ! If this myth be accepted as genuine, Raghunātha-Paṇḍita cannot be placed earlier than the last quarter of the 18th century, which is incongruous. We have seen above that a MS of the *Damayantīsvayaṁvara* that is corrupt and therefore much posterior to the original composition is dated Śaka 1696 (=*c.* 1774 A. C.). Further, it is revealed[76] that Devanātha's poetry is considerably influenced by Raghunātha-Paṇḍita's poems. It is also found that Devanātha in his own poem No. 232 (to be cited later on) unreservedly glorifies Raghunātha-Paṇḍita's composition of the *Damayantīsvayaṁvara*. Thus the myth is worthless and has been well declared incredible by the very editors[77] recording it and rejected summarily by Priyolkar[78] and others.

72. *Mahārāṣṭra Kavicaritra*, Part 1, 1st edition, 1907, P. 118.
73. Preface to his edition of the poem, P. viii.
74. गोंयकारांची गोयांभायली वसणूक, Pp. 160 ff.
75. By A. K. Priyolkar in a paper contributed to the *Vividhajñānavistāra* (Vol. 62, No. 2) and others. Vide also Priyolkar's thesis prefixed to his edition of the *Damayantīsvayaṁvara*, P. 25.
76. By V. B. Kolte in his paper contributed to the *Varhāḍaśālāpatraka* (Vol. 56, No. 10).
77. Vide Preface to the edition mentioned in Footnote 69 above.
78. P. 28 of his thesis mentioned in Footnote 75 above.

The surmise in the latest editions of the *Navanīta* assigning the poet to the close of the 17th century of the Śālivāhana era is probably based on some such myth and therefore needs no separate discussion.

Priyolkar's View: Raghunāthabhaṭa Upādhye Theory

(3) We now take up Priyolkar's own view. The credit of giving a fresh impetus to investigation in the direction of identification of Raghunātha-Paṇḍita in history goes mainly to Priyolkar. He has hitherto contributed many papers on this topic to various Marathi periodicals and his matured view has lately also been available in a consolidated form in his extensive thesis *Raghunātha-Paṇḍita: Caritra va Kāvyavivecana* prefixed to his critical edition of the *Damayantīsvayaṁvara*.

Priyolkar starts with the above-mentioned concluding verse in the Karwar MS, which reads—

नळातें देऊनी वर पियुषपानीहि गगनीं ।
निघाले त्यामागें नळ सह करीराजगमनी ।।
स्वराज्यीं सर्वांतें द्विजऋषिजनांतें सुखि करी ।
कथा ऐसी चंद्रावरकर रघूनाथचि करी ।।

At the outset he regards this verse as an interpolation, especially as it is not present in the three Tanjore MSS mainly relied upon by him, but he still feels it pregnant with some genuine personal details concerning the poet known to the interpolator and hence trustworthy in the present investigation! Thus from the last line of the verse he gathers that the poet was known as Raghunātha Candāvarakara and therefore hailed from Tanjore that is usually alluded to in Marathi records as Candāvar. From the high affinity of several words, idioms, verbal and other grammatical forms etc. in the three poems to those in the poems of Ānandatanaya, Sāmarāja and others he assigns their language and style approximately to Śivāji's age. This finding regarding the poet's age is corroborated by the minute and present tense descriptions in the *Rāmadāsavarṇana* suggesting the poet to be a contemporary of Rāmadāsa. Then from the use of many Arabic and Persian words by the poet who was mainly a Sanskrit Paṇḍita, Priyolkar is at once impressed that the poet must have been connected with a royal Darbar. To get this impression confirmed, he returns to the same verse in the Karwar MS and making its third line a relative clause antecedent to the poet's name in the fourth line he finds that the poet held in Śivāji's Court (स्वराज्यीं) the post of a Minister who was charged with the task of looking to the welfare and conveniences of Brāhmaṇas and sages. A few historical sources are then pumped out to inform that this type of task was entrusted to the Minister designated 'Paṇḍitarāva' in Śivāji's Court. Next, from the *Paṇḍitarāva Bakhar*[79] he gathers the following details:- Śivāji's step-brother Ekoji

79. Published in *Bhāratavarṣa*, Vol. 1, No. 8, Śaka 1819.

(Vyaṅkoji) deputed from Tanjore to Rāyagaḍa Raghunāthabhaṭa Upādhye, hailing from a branch of the family[80] surnamed 'Ārvīkar Rājopādhye', of hereditary family-priests of the Bhosles, whom Śivāji appointed to the post of Paṇḍitarāva in 1671. Raghunāthabhaṭa Upādhye was highly learned[81] and continued on this post right up to Śivāji's death in 1680. On Sambhāji's coronation the post was, even during Raghunāthabhaṭa's lifetime, conferred on his son Moreśvara and in 1683 it was transferred to Kaluṣa. When, on Sambhāji's murder by Aurangzeb in 1689, Rājārāma repaired to Tanjore, both Raghunāthabhaṭa and Moreśvara accompanied him. The father and son thenceforth settled at Tanjore and remained there even after Rājārāma returned from Tanjore and got himself coronated in Mahārāṣṭra about 1692. Their line is mentioned to have continued at Tanjore till the *Paṇḍitarāva Bakhar* was written. Priyolkar from all these references concludes that Raghunāthabhaṭa Upādhye composed the three poems at Tanjore after Rājārāma's return to Mahārāṣṭra.

Priyolkar further thinks this Raghunāthabhaṭa Upādhye to be also identical with Śivāji's ambassador Raghunātha-Paṇḍita who is known to history to have successfully negotiated with Mirza Raja Jayasiṁha in 1665 when Śivāji, imperilled by the siege of Purandar, sought a submissive treaty with Aurangzeb. When in his self-allusion in *Damayantīsvayaṁvara* 106.4—

·····स्तविली रघुपतिपण्डितें कृतिमण्डितें ।।

the poet describes himself as 'Kṛtimaṇḍita', he, Priyolkar feels, records his sense of conceited contentment at his grand political achievement (Kṛti) in that past mission to Jayasiṁha !

According to Priyolkar, this Raghunāthabhaṭa Upādhye is also identical with Raghunāthabhaṭṭa Cāūrakara who in a passage in Jayarāma Piṇḍe's *Rādhāmādhavavilāsa-Campū*[82] (to be cited later on) is described, as seniormost Paṇḍita in Śāhāji's Court at Bangalore or Tanjore, to have put a *samasyā* which Jayarāma instantly completed. He, however, does not grant historical exactness to Jayarāma's descriptions in the Campū, but states that Raghunāthabhaṭṭa Cāūrakara, notwithstanding the imaginary character of the rest part of the description, is a real historical figure.

Thus the upshot of Priyolkar's thesis is that Raghunāthabhaṭa Upādhye originally flourished in Śāhāji's Court at Bangalore or Tanjore, later became Śivāji's Paṇḍitarāva at Rāyagaḍa and finally, during the chaos that followed Sambhāji's death, resettled at Tanjore and then composed the three poems

80. This Ārvīkar Rājopādhye family belongs to the Deśastha Ṛgvedin sub-division of Mahārāṣṭra Brāhmaṇas and to Śākalya gotra.

81. "··················रघुनाथभट उपाध्ये··············हे मोठे विद्वान् होते.··········"

82. Ed. V. K. Rajwade, Śaka 1844, P. 230.

there sometime after 1692. He also finds that the poet was an ardent devotee of Rāma and discredits the verse म्हातारा बहु जाहलों etc. and the Tanjore information regarding Raghunātha-Paṇḍita's subsequent poverty.

Refutation of Priyolkar's View

The poet's age arrived at by Priyolkar may be readily conceded, of course with provision for due modification in the light of direct documentary evidence to the contrary, if and when available, for, linguistic similarities and parallelisms are not always quite safe guides. The rest bulk, however, of Priyolkar's conclusions and even starting premises is beset with many sorts of fallacies.

If the verse in the Karwar MS is an interpolation, how can it be relied upon in scientific research ? The verse all the same appears quite genuine, although the Tanjore and some other MSS do not accommodate it. Scribes of numerous MSS are found dropping altogether or curtailing to the minimum the authors' self-allusions, especially those at the conclusions. Illustrations of this tendency of scribes are amply available in several Manuscripts Descriptive Catalogues, including those of the Tanjore Library, too. Further, the verse duly exists in some lately traced MSS as Priyolkar himself notices[83] recently, although without exonerating it of its alleged fabricatory character. Again, the first three lines of the verse also appear to have their source in the relevant portions of the basic *Naiṣadhīyacarita*,[84] while the last line merely records the fulfilment of the author's *pratijñā* made at the commencement of the poem.[85] Thus the verse may be duly treated as genuine notwithstanding a literary flaw[86] contained therein. Its third line is a necessary continuation of the hero's ultimate description commenced in the second line and states that Nala (after reaching his capital along with Damayantī) made all Brāhmaṇas, sages and other subjects happy. There is no justification for construing its third line with the poet's name in the fourth line except the pre-conceived impression that the poet was a Minister of Śivāji. Further, the verse as it appears in the Karwar MS furnishes the poet's surname as चन्द्रावरकर which Priyolkar, like others before him, silently emends as चंदावरकर. At least he should not have ignored that in scribal corruption the original द is not likely to change in o द्र, although the reverse process of the original द्र changing into द

83. Vide his paper referred to in Footnotes 63 and 68 above.

84. E.g., 14.95 (इत्थं वितीर्य वरमम्बरमाश्रयत्सु तेषु. . . . .) etc.

85. Viz. इन्द्रादिक वर असतां कसी नलसतीच होय दमयन्ती ।
सुन्दर सकळ वधूंतें कसी न लसतीच होय दमयन्ती ।।२।।
कथा बोलूं हे मधुरसुधाधारा etc.

This particular *Kathā*, says the verse under question, has now been completed by the poet.

86. Viz., its use as *laghu* of three really *guru* syllables in the first and the last quarters. Such flaws are amply traceable in Vāmana-Paṇḍita's compositions, too.

is quite likely. Thus चन्द्रावरकर may be a corruption of some other original reading justifiable on other pertinent considerations, as will be shown further on. The use of Arabic and Persian words should be regarded to be rather a characteristic of the age and need not compel a direct contact with a royal Darbar. There is thus no convincing ground to make the poet Śivāji's Paṇḍitarāva. On the contrary, the poet's subsequent poverty indicated by the verse म्हातारा बहु जाहलों etc. is least expected of a member of the Rājopādhye family in that age even under the worst circumstances. That verse bears the typical alliterative style of the verses in the *Damayantīsvayaṁvara*; and the Tanjore tradition brought by Rajwade ascribes it, like the *Gajendramokṣa* and the ***Rāmadāsavarṇana***, to Raghunātha-Paṇḍita himself. So there is no reason to deny its source from the pen of the author of the three poems, although one may smell therein a sort of satire or humour and need not accept its import literally.

Identification of the Raghunātha-Paṇḍita who successfully negotiated with Jayasiṁha on behalf of Śivāji in 1665 is still a vexed problem with the scholars of Maratha history and need not engage us here[87]. It must, however, be said that there is nothing in the three poems that can hint at the poet's identity with that namesake ambassador. 'Kṛti' does not always mean a political achievement, and it will be shown further on that one out of its many other meanings is more likely to be hinted at in the poet's self-description as 'kṛtimaṇḍita'. Jayarāma's Campū (Ullāsa 6) refers to three[88] mutually distinct Raghunāthas as present in Śāhāji's Court. Priyolkar's attempt to identify the first of them surnamed Cāūrakara with Raghunātha Candavarakara by phonetically deriving चाऊर from तंजावर, तंजाउर, चंदावर, चंजाउर, चंचाउर etc. is a failure. All these forms of Tanjore's name were current in that very age and each of them bears a non-negligible nasal sound (anusvāra) that is present in the recorded references to the town by contemporary Europeans, too. Disappearance of the nasal sound and corruption of the name चंदावर into चाऊर with almost no lapse of time is least expected in Philology. Jayarāma

87. Still a point striking against Raghunāthabhaṭa Upādhye's identity with the ambassador may be noted here. According to the *Paṇḍitarāva Bakhar*, Raghunāthabhaṭa Upādhye was first introduced to Śivāji and his Court at Rāyagaḍa and was made Paṇḍitarāva in 1671, while according to history Śivāji commenced his residence and Court at Rāyagaḍa sometime after his escape from Agra, i. e. some years after the negotiations with Jayasiṁha took place. Under the circumstances, how can Raghunāthabhaṭa Upādhye, who in 1665 was at Tanjore far away from Mahārāṣṭra, be pressed to be identical with Raghunātha-Paṇḍita the ambassador of 1665 ?

88. There is some likelihood of the third Raghunātha mentioned in the following passage of the Campū (F. 234) being identical with Raghunāthabhaṭa Upādhye :– "ततो लोलिम्बकमंकरोल्लम्बौ रघुनाथलक्ष्मणौ . . . . अस्य श्रीमद्दत्तोनागनाथपण्डितैः सह संबन्धसख्यमाचख्यतुः ।। "

spent a considerable time in the near Karnāṭaka, if not actually at Tanjore. He must have been acquainted with the current name-forms of Tanjore and is not likely to refer to it as 'Cāūra'. It will also be shown further on that the recorded surname can be reasonably derived from a phonetically and otherwise more akin place-name. Priyolkar's induction from a few stray passages that the poet was a devotee of Rāma cannot exclude his equal attachment to other deities.[89]

The *Paṇḍitarāva Bakhar* simply states that Raghunāthabhaṭa Upādhye was very learned. It does not state or even hint that he composed these three or any poems, or even that he was a poet or author. Had he really been a poet and composed such high-class poems, the facts would certainly have found eulogistic and exaggerated mentions in this family-chronicle of the Paṇḍitarāvas[90]. The facts that Sāmarāja hailed from this very Rājopādhye family and was a near kinsman of Raghunāthabhaṭa Upādhye and that his poems have many passages similar or parallel to those in the *Damayantīsvayaṁvara* etc. have often been insisted upon by Priyolkar and his followers. But how can these facts form an evidence for Raghunāthabhaṭa being a poet and author of the three poems ? The said similarities and parallelisms may at the most suggest the two poets' proximity in age and probably their mutual acquaintance, but cannot force their origin in the same family[91]. To this day no tenable evidence, direct or indirect, for Raghunāthabhaṭa Upādhye's authorship of the three poems has been brought to light !

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89. A minute perusal of the three Marathi poems, as a matter of fact, aggregatively reveals their author to be of a non-sectarian outlook. In *Damayantīsvayaṁvara* 75—

    .....तरि मज हरिहर सुखकर तदितर सुरवरनिकरहि वरद लसन्ती ॥

    Viṣṇu and Śiva and in *Ibid* 204—

    रामातें जनकक्ष्माधिपसुता, रामा जसी रेवती ।
    कामारीस नगाधिराजतनया, कामासि जैसी रती ॥
    या मानूनि तसी विदर्भदुहिता रामा मनीं भाविते ।
    'हा माझा हृदयाब्जसूर्य गमतो' त्या मानिनी बोलते ॥

    Rāma, Balarāma, Śiva and Madana are poetically placed on the same level. Further, had the poet really been a staunch exclusive Rāmaite or Viṣṇuite, he would have evaded the exclamatory form 'हरहर' in *Ibid* 50, 182 and 183 !

90. The Bakhar duly makes such a mention in the case of another Raghunātha Paṇḍitarāva who was a Minister of Śāhu, Śivāji's grandson.

91. A vital point of dissimilarity has been overlooked or evaded by Priyolkar and his followers. Sāmarāja in his *Rukmiṇīharaṇa* deliberately creates occasions for expressing his close attachment to the three family-deities of the Rājopādhye family viz. Mudgaleśvara, Bhavānī of Tuljapur and Mallāri of Jejuri, but there is not the slightest trace in the three poems under question of the poet's attachment to these three deities !

The Upadhye Theory Totally Uprooted

Further, the *Paṇḍitarāva Bakhar* is of a very late date and even what it details of Raghunāthabhaṭa Upādhye is now grossly falsified by a contemporary chronicle recently brought to light. The *Paramānanda-Kāvya*[92] of Kavīndra Paramānanda, a guru of Śivāji and author of the *Śivabhārata*, furnishes the following account of this Paṇḍitarāva of Śivāji :—

(P. 54)—

क्रोधः पण्डितराजस्य दानधर्माधिकारिणः ।
प्राविशद्विवशीभूतं मानसं मानसंयुतः ॥३३॥
परिक्षयाय महते पात्रापात्रपरीक्षया ।
मत्वात्मसादिवाशेषमवामंस्त द्विजर्षभान् ॥३४॥
किमधीतमधीषे किं किंविधा शेमुषी तव ।
का श्रुतिः श्रुतिमानीता किं श्रुतं भवता श्रुतम् ॥३५॥
पठितानि पुराणानि भवता नूतनानि च ।
आस्तां तवान्यथा ख्यातिरन्यथाख्यातिवादिनः ॥३७[93]॥
न करोति कृतिं काञ्चिदात्मा तव वतात्मना ।
चेतसे चेतसेह त्वं प्रकृतिस्ते त्वचेतना ॥३८॥
अपि प्रत्ययलोपेऽस्ति यत्र प्रत्ययलक्षणम् ।
प्रत्येमि त्वन्मतं तद्धि सर्वतन्त्रविलक्षणम् ॥३९॥
इति हासवशादेष इतिहासादिवेदिनः ।
अधिचिक्षेप चिक्षेप[94] मयप्रकृतिरर्थिनः ॥४०॥
अवद्धमाहतं म्लिष्टं क्लिष्टं चैतदनक्षरम् ।
ग्रस्तं निरस्तमित्यादीन्वदन्नादीनवानयम् ॥४१॥
अपेतकरुणोऽत्यर्थं महाकारुणिकः स्वयम् ।
त्रिवेदिनः सुमनसो वाचस्पतिसमानपि ॥४२॥
मिलितानर्थिनोऽर्थाय महते द्वारि भूपतेः ।
वदतः स्वान्यधीतानि वावदूको व्यदूषयत् । ४३॥
ततस्त्रिजगति ज्ञातैरवज्ञातैरनेकधा ।
सप्तसप्तिसमैः शप्तस्तप्ततिग्मतपस्तमैः ॥४४॥
तैर्देवैरिव भूदेवैर्द्विजराज इवोदितः ।
असौ शिवाश्रितो राजयक्ष्मणा प्रत्यपद्यत ॥४५॥

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92. Published in 1952 as No. CXX of the Gaekwad's Oriental Series under the editorship of *Riyāsatkāra* G. S. Sardesai.

93. Due to some slip, the enumeration figure 36 is absent in the publication.

94. This is probably a misreading for चित्क्षेपमयप्रकृतिः or विक्षेपमयप्रकृतिः.

(Pp. 151-152)

.....[95]शिरस्काः क्षत्रियर्षभाः ॥२॥
तेषामुपाध्यायवरः केशवो द्विजनायकः ।...
आबभासेतरां विप्रवृन्देषु गुणसंपदा ।
हर्षादुपनिषद्देवीमधिकण्ठं प्रकल्पयन् ॥३-५॥
श्रीमान्पण्डितराजो यः शिवराजप्रियङ्करः ।
रघुनाथ इति ख्यातो विद्यासागरपारगः ॥६॥
अशृणोद्विप्रमुख्येभ्यः सर्वलक्षणलक्षितम् ।
तं सर्वगुणसंपन्नं केशवं ब्राह्मणर्षभम् ॥७॥
ततः कतिपयाहोभिः सूर्यराजसमन्विताः ।
शिरस्काः शिवराजेन स्वायत्ताः सेवकीकृताः ॥८॥
रघुनाथस्ततो वेगात्केशवं विप्रपुङ्गवम् ।...
..स्वहस्तकत्वे प्रणयात्स्थापयामास सादरम् ॥९-१०॥
पण्डितानां गुणध्वंसाद्विप्राणां मानखण्डनात् ।
उपमर्दात्कवीन्द्राणां गणकानां प्रहासतः ११॥
रघुनाथः क्षयाविष्टो विशिष्टोऽपि धरातले ।
प्रययावतिवेगेन दिदृक्षुरमरावतीम् ॥१२॥
तथैव शिवराजोऽपि सर्वलोकशिवङ्करः ।
असर्पदतिवेगेन द्रष्टुं कैलासनायकम् ॥१३॥
अथो साम्राज्यपदवीं परकुञ्जरगुञ्जनः ।
शिवराजात्मजो भेजे शम्भुराजो गुणोज्ज्वलः ॥१४॥
ततः केशवभट्टेन लब्धा पण्डितराजता ।
पूर्वोपाध्यायपदवी त्यक्ता जीर्णवधूरिव ॥१५॥.....

To put briefly, these passages state firstly that during the closing months of Śivāji's reign Raghunāthabhaṭa Upādhye, while testing the merits and worth of the various Vaidikas, Śāstrins, etc. calling at the Darbar with the hope of receiving munificent royal appreciation, behaved with them very rudely and haughtily and ultimately caught tuberculosis as an effect of their incessant curses ! They state next that he actually succumbed to the galloping consumption in no time and predeceased[96] Śivāji, who died soon afterwards, whereafter, on Sambhāji's accession to the throne, Keśavabhaṭa Purohita, Raghunāthabhaṭa's former personal assistant, was raised to the post of Paṇḍitarāva !

95. According to the chapter colophon on P. 153, this chapter was composed, revised or edited (प्रकाशित) by Paramānanda's grandson Govinda. However, the details about Raghunāthabhaṭa contained herein are quite in consonance with those in the first extract coming from Paramānanda's own pen.

96. Vide also the editor's Synopsis, P. 29.

Thus according to this more reliable contemporary evidence[97] Raghunāthabhaṭa Upādhye proves very loathsome and distressful in the eyes of other accomplished dvijas of his age and hence contrary to the description स्वराज्यीं सर्वांतें द्विजऋषिजनांतें सुखि करी which Priyolkar unduly tried to fit with him ! Further, as according to this evidence he died at Rāyagaḍa even before Śivājī's death, the Bakhar statements to the purport of his survival in Mahārāṣṭra till Sambhājī's death and return to Tanjore thereafter in Rājārāma's company for permanent residence proves only a fabricated myth and the castle built thereon by Priyolkar's surmise that he thereafter composed the three poems at Tanjore collapses[98] totally !

Priyolkar's view, although hitherto refuted substantially by many including Y. G. Phaphe and myself, has, however, still continued to be in vogue mainly as it is readily accessible in a regular book-form to teachers, students and general readers, whereas its criticisms, mostly published in periodicals, tend to fall into oblivion quickly. I have therefore dealt with it above at some length. Although lately Priyolkar has preferred golden silence in respect of criticism of his view by others, G. R. Rajopadhye three or four times[99] vehemently came forward to defend Priyolkar's view with strange and hair-splitting arguments that also conflicted with Priyolkar's and his own elsewhere expressed opinions on the age of the three poems, etc. However, all his arguments and so called fresh evidences for Raghunāthabhaṭa Upādhye's authorship of the

97. As regards the literary attainments of Raghunāthabhaṭa Upādhye, the *Paramānanda-Kāvya*, too, simply states that he was विद्यासागरपारगः, i. e. very learned, and does not hint anywhere that he was a poet or author. It is also to be noted that here '०पारगं' would be more consistent with the context and the author's general strain than '०पारगः' in the printed text.

98. Vide also Y. G. Phaphe's recent paper 'कवीन्द्र परमानन्दाचें परमानन्दकाव्य' (*Sahyādri*, April 1953 issue, Pp. 195 ff.) and his review of 'कवि रघुनाथपण्डित प्रधान व सामराजकृत स्फुट कविता' (*Ibid*, March 1954 issue, P. 143 f.).

99. Vide his two papers with the same title 'कवि रघुनाथपण्डित उपाध्ये' in two 1938 issues of the now-defunct *Lokaśikṣaṇa*, third paper 'कवि रघुनाथपण्डित प्रधान' in April 1952 issue of the *Sahyādri* (Pp. 192-196), and brochure 'कवि रघुनाथपण्डित प्रधान व सामराजकृत स्फुट कविता' (an offprint from his work पण्डितराव राजोपाध्यें घराण्याचा इतिहास, Pp. 158-188, plus 8 other pages) published *c.* 1954. In the brochure, notably enough, he specifically assigns the three poems to the reign of Śahājī II of Tanjore (1685-1711) and thus silently accepts what he himself so emphatically rejects in his three papers ! Vide also his much earlier paper 'रघुनाथपण्डित' published in December 1931 issue of the *Lokaśikṣaṇa*.

three poems have been duly exposed and substantially refuted by Y. G. Phaphe[100] and myself[101] separately elsewhere. To avoid undue repetition and waste of time and space here, I would request the interested readers to go through the pertinent papers in the back issues of the periodicals concerned.

The Hanamante Theory

(4) Some scholars, *e. g.* D.S. Pangu[102], D. V. Apte[103], etc., who disapprove of Priyolkar's identification of the poet with Raghunāthabhaṭa Upādhye but still opine with him that the poet was a Minister of Śivāji, are inclined to ascribe the three poems to Raghunātha Nārāyaṇa Hanamante. This Raghunātha Nārāyaṇa Hanamante[104], a renowned statesman in hereditary service of Śāhāji, Śivāji, Ekoji and Sambhāji, mainly functioned as their administrator over Karnāṭaka and Tanjore territories from 1653 to 1683. He is usually referred to as 'Raghunātha-Paṇḍita' not only in the Bakhars etc. but also in contemporary correspondence, and is accredited with the authorship of the *Rājavyavahārakośa* alias *Rājanighaṇṭu*, a metrical lexicon composed under Śivāji's instructions and furnishing Sanskrit equivalents to Arabic and Persian words in Court use. The general colophon to this lexicon reads as follows :-

इति श्रीशिवछत्रपतिप्रियामात्येन नारायणाध्वरिसूनुना रघुनाथपण्डितेन शिवराजनियोगतः कृते राजव्यवहारकोशे.....वर्गः....समाप्तः।।

(—MS Accession No. 3574 of the S. O. Institute.)

His title 'Paṇḍita' and authorship of the lexicon certainly point to his deep scholarship of Sanskrit and Arabic-Persian. He was also an ardent admirer of Rāmadāsa. He evinced a keen interest in the Saint's socio-religious tours in the Tanjore region and also despatched special Rāma-Lakṣmaṇa images from Tanjore to Sajjanagaḍa in response to the Saint's wishes. All these details indeed combine to create a likelihood of this Raghunātha Nārāyaṇa Hanamante being the author of the three poems under question.

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100. Vide his two papers 'कवि रघुनाथपण्डित मनोहर' and 'नलदमयन्तीस्वयंवराचा कर्ता कोण ?' respectively in September 1938 issue of the *Lokaśikṣaṇa* and April 1952 issue of the *Sahyādri* (Pp. 202-206) and also his review of G. R. Rajopadhye's above brochure in March 1954 issue of the *Sahyādri* (Pp. 143-144).
101. Vide my rejoinder 'श्री० राजोपाध्ये यांचा निष्फळ गडगडाट' in April 1952 issue of the *Sahyādri* (Pp. 197-202).
102. *Prācīna Marāṭhī Kavipañcaka* (*4. Raghunātha-Paṇḍita*), 1944, Pp. 93-116.
103. As recorded by S. G. Tulpule in his Supplement to the 4th edition of the *Mahārāṣṭra-Sārasvata*, P. 1003.
104. *Ibid*, P. 1003; *Madhyayugīna Caritrakośa*, P. 672; *Sulabha Viśvakośa*, Vol. 5 (1950), P. 3002. The surname belongs to Deśastha Ṛgvedin sub-division of Mahārāṣṭra Brāhmaṇas.

Faint Chances for the Haṇamante Theory

As against this likelihood, it has been pointed[105] out that the real author of the *Rājavyavahārakośa* is his protégé Ḍhuṇḍhirāja Vyāsa as revealed by the following post-colophon verses in a MS[106] of the lexicon in the Tanjore Library :—

व्यासान्वयाब्धिचन्द्रेण लक्ष्मणव्याससूनुना ।
कोशोऽयं ढुण्ढिराजेन रघुनाथमुदे कृतः ।।
यथामति विचार्यैव नामान्यर्थानुसारतः ।
वितेनेऽयं मया कार्यमार्यैरत्र मनो मनाक् ।।

Another MS[107] in the same Library containing the Prologue to the lexicon has the following colophon :—

श्रीमद्व्यासकुलसमुद्भवेन धुण्डिराजेन रघुनाथस्याज्ञया विरचिते राजकोशे उपोद्घात-प्रकरणं समाप्तम् ।।

However, from this disclosure the deep scholarship of Sanskrit and Arabic-Persian can hardly be denied to Raghunātha Nārāyaṇa Haṇamante, for, is the same not requisite in him even as the supervisor of the composition of the lexicon

105. A. K. Priyolkar : *Raghunātha-Paṇḍita—Caritra va Kāvyavivecana*, Pp. 26-27, and others.
106. *Tanjore Library Sanskrit MSS D. C.*, Vol. IX (1930), Serial No. 5029, P. 3881.
107. *Ibid*, Serial No. 5031, P. 3883. These two MSS furnish this Raghunātha-Paṇḍita's ancestry as follows :—

....तेषु विख्यातकर्मभूत्त्रिमल्लाख्यो युधाग्रणीः ।
दधते हनुमन्नाम यद्वंश्या विक्रमार्जितम् ।।
तस्यासीत्तनयो धीमान्यज्वा नारायणाभिधः ।
. . . .
शुद्धाशयस्याभवदस्य सूनुः
सन्मार्गचारी विमलः कलावान् ।
भूदेववर्यो रघुनाथनामा
पीयूषराशेरिव शीतधामा ।।
. . . .
माता यस्य सती गुणार्चितगुणा राजायिनाम्नी हनू-
मद्वंशाभरणं पिताध्वरिवरो नारायणाख्यः सुधीः ।
तेन श्रीशिवसार्वभौमनृपतिप्रेमैकधाम्ना समा-
म्नातोऽयं रघुनाथनामविदुषा तोषाय कोशः सताम् ।।

The said Ḍhuṇḍhirāja Vyāsa later on in Śaka 1635 (=1713 A. C.) also wrote a commentary on the *Mudrārākṣasa* at the suggestion of Tryambakayajvan, a Minister of Serfoji Bhosle (1711-1729 A. C.) of Tanjore and probably a son of Raghunātha Nārāyaṇa Haṇamante. He is also the author of the *Śāhavilāsa*, a work on Music, named after Śāhāji II (1685-1711 A. C.), elder brother of Serfoji. Vide Aufrecht's *CC*, I, Pp. 215[a], 461[b], etc.; *Tanjore Library D. C.*, Vol. VIII (1930), No. 4475, P. 3476; K. H. Dhruva's Introduction to *Mudrārākṣasa*, 1930 edition, P. xxvi.

to be passed on his own name ? In my opinion, the main grounds on which his authorship of the three poems can be rejected are that the various Bakhars and contemporary records furnishing so many anecdotes regarding his wisdom and accomplishments nowhere hint that he was a poet and that the Tanjore tradition has through and through distinguished the author of the three poems from him. There is also a negative evidence to suggest that he was not a poet. The *Rādhāmādhavavilāsa-Campū* (Ullāsa 6)[108] describes him to be present in Śāhāji's Court and states that, after Jayarāma's poetical talents had been amply tested, Śāhāji summoned this Raghunātha-Paṇḍita before him and issued orders in his ears to accord due royal gifts and hospitality to Jayarāma. He is thus shown here to function as a Minister or Personal Secretary to Śāhāji, but he is not stated earlier to have joined other courtiers in putting a *samasyā* to Jayarāma, although his father Nārāyaṇa Trimala Haṇamante[109] and even Śāhāji[110] himself are stated to have put him one *samasyā* each. Thus according to this contemporary work, too, Raghunātha Nārāyaṇa Hanamante does not seem to be a poet. Under the circumstances there is hardly any justification for pressing his authorship of the three poems.

The Navahasta Theory

(5) There remains a still other Raghunātha that has been dragged forth, and for very fair reasons, in this identification parade ! He is Raghunātha Gaṇeśa Navahasta[111], a prolific author. Hailing from a family surnamed Navāthe residing at or near about Chaphal in the Satara District, he seems to

108. P. 233—
"...तर्हि सर्वप्रकारेणायं प्राणवत्परिपाल्योऽस्माभिरिति बाल्यवयःस्थमपि स्थविरबुद्धिशालिनं कृष्णमूर्तिमिव स्वधर्मरक्षणार्थं कर्णरथारूढां कुन्तिमिवाङ्गुलीभिः पञ्चभिः पाण्डवैः परिवृतां भीमसेनापसारितैकचक्रवर्त्तिसाध्वसां च कर्णे...नानारत्नखर्नां लेखनीं धारयन्तं सकलकलालङ्कारमण्डितं रघुनाथपण्डितं पुरः समाहूय तत्कर्णे किमपि निर्णिक्तमुक्तवान्।"

109. P. 229—"तदनु धीसचिवधुरीणैर्नारोपण्डितदीक्षितैः etc."

110. P. 228.

111. P. K. Gode has hitherto published five papers on this Raghunātha Navahasta and his works as follows :—
(i) "Raghunātha, a Protégé of Queen Dīpābāi of Tanjore, and His Works" (*Journal of the University of Bombay*, New Series, Vol. X, Pt. 2, Pp. 132-140), (ii) "A Topical Analysis of Bhojanakutūhala, a Work on Dietetics, Composed by Raghunātha—Between 1675 and 1709" (*BORI Annals*, Vol. XXII, Pp. 254-263), (iii) "Identification of Raghunātha, the Protégé of Queen Dīpābāi of Tanjore, and His Contact with Saint Rāmadāsa—Between 1648 and 1682" (*Journal of Tanjore S. M. Library*, Vol. III, No. 1, Pp. 1-12), (iv) "A Contemporary MS of the Bhojanakutūhala—Between 1650 and 1685" (*Journal of the University of Bombay*, New Series, Vol. XIII, Pt. 2, Pp. 40-45), (v) "A Rare MS of Janārdanamahodaya of Raghunātha Gaṇeśa Navahasta, Friend of Saint Rāmadāsa—Between 1640 and 1682" (*Journal of Tirupati S. V. Oriental Institute*, Vol. V, No. 2, Pp. 51-58.)
The Navāthe family belongs to the Karhāḍe sub-division of Mahārāṣṭra Brāhmaṇas and to Vāsiṣṭha gotra.

have spent his early years of studies at Banaras in learning Sanskrit Śāstras at the feet of Anantadeva (son of Āpadeva and a direct descendant of the Mahārāṣṭra Saint Ekanātha),[112] the renowned Mīmāṁsā and Dharmaśāstra scholar and author of the *Smṛtikaustubha* etc., and to have ultimately settled at Tanjore as a protégé of Queen Dīpāmbikā (Dīpābāi), widow of Ekoji and mother of Śāhāji II and Serfoji. He was probably a family-priest of Rāmadāsa's elder brother and was for a long time put in charge of the Raghupati temple built by Rāmadāsa at Chaphal. Finally he seems to have become an initiated disciple of the Saint. The only personal letter in the Saint's own handwriting[113] hitherto traced is addressed to this very Raghunātha mentioned therein as 'Raghunāthabhaṭa Gosāvī'. He wrote a number of extensive Sanskrit works, among which the following eight have already been traced through actual MSS or citations :— **भोजनकुतूहल** (on Dietetics)[114], **साहित्यकुतूहल** (on Citrakāvya)[115], **प्रायश्चित्तकुतूहल** (on Śrauta and Smārta expiations)[116], **प्रयोगरत्नभूषा**, and[117] **चातुर्मास्यप्रयोग** (on Vedic ritual), **धर्मामृतमहोदधि** (on Dharmaśāstra composed in Śaka 1623)[118], **काशीमीमांसा** (probably[119] on salvation attainable on death at Banaras), **जनार्दनमहोदय** (on Vaiṣṇava ritual). He also wrote three

112. P. V. Kane : *History of Dharmaśāstra*, Vol. I (1930), Pp. 447-453. Anantadeva's literary activities are placed between 1645 and 1675 A. C.

113. Published by S. S. Deo in his **श्रीसंप्रदायाचीं कागदपत्रें (रामदास व रामदासी,** Vol. 9). Vide also S. G. Tulpule's *Appendix* to *Mahārāṣṭra-Sārasvata*, P. 969 f. reproducing the main portion of this letter (dated Śaka 1596) along with its photo-print.

114. This work is being published for the first time through the *Journal of the Travancore University Oriental MSS Library*, Vol. VIII onwards. The Manuscripts Library of the S. O. Institute has stocked MSS of its three chapters.

115. No MS of this *Sāhityakutūhala* has yet been recorded in MSS Catalogues.

116. The MSS Library of the S. O. Institute has stocked many MSS of both the sections of the *Prāyaścittakutūhala*.

117. The *Cāturmāsyaprayoga* is probably an extracted portion of the author's *Prayogaratnabhūṣā*.

118. " " वह्नियुग्मरसचन्द्रसंमिते शालिवाहनशके वृषाह्वये ।
वत्सरे तपसि कुम्भगे रवौ शूलिनः प्रियतिथौ महाव्रते ॥
साम्बमीशमभिपूज्य तत्पदे वाङ्सुमाञ्जलिरसौ समर्पितः ।
तेन तुष्यतु स भक्तवत्सलः कोसलाधिपसुतासुतो हरिः ॥ "

Contrast the Śaka-saṁvatsara recorded in this chronogram of the *Dharmāmṛtamahodadhi* with that in the *Cikitsāmañjarī* and the *Vaidyavilāsa* with reference to Footnote 27 above.

119. No MS of this *Kāśīmīmāṁsā* has yet been traced.

small Marathi works[120] entitled **गोवर्धनोद्धरण**, **स्त्रीधर्म** and **नरकवर्णन**. At the close of the last-named Marathi work he refers[121] to all his above-mentioned Sanskrit works and explicitly states that lately he has given up writing in Sanskrit and taken to writing in Marathi for the benefit of the masses. He further says that the last two Marathi works are composed by him at Dīpāmbikā's own request. All these circumstances indeed create a probability for this Raghunātha Gaṇeśa Navahasta's authorship of the *Damayantīsvayaṃvara* etc.

From a reference to him as 'रघुनाथभट नवहस्त पण्डितराय' in a late personal letter dated Śaka 1696, he had been at a stage mistaken for Śivāji's Paṇḍitarāva and forthwith identified with Raghunāthabhaṭa Upādhye as author of the three poems by S. S. Deo[122], A. K. Priyolkar[123] and others[124]. However, it was soon revealed[125] that the Gotras of the Navāthe family and the Paṇḍitarāva-Rājopādhye family were mutually different. Riyasatkāra G. S. Sardesai even thereafter advocated[126] the likelihood of Raghunātha Gaṇeśa Navahasta on his own account being the author of the three poems, although Priyolkar forthwith tried[127] to controvert his finding.

120. Of these, only the third work is represented by a MS at the Tanjore Library, while the first two are known only through references to them in the third work. The third work consists of only 67 verses of Ovī metre.

121. Vide *Tanjore Library Marathi MSS DC*, Vol. I (1929), Serial No. 573, P. 191—"......जें जें पुसिलें नृपनायकें। तें तें सांगितलें शुकें। ते सर्व ही **दीपाम्बिके**-। प्रति निरूपिलें **रघुनाथें** ॥४९॥... पूर्वी केले ग्रन्थ बहुत । तयांमाजी **भोजनकुतूहल**। दुजें **साहित्यकुतूहल**। चित्ररचनेसहिता निवळ ॥५१॥ **प्रायश्चित्तकुतूहल** । श्रौतस्मार्तपर केवल । रचिले **प्रयोग**.... । श्रौतानुष्ठान करावया ॥५२॥ **जनार्दनमहोदय** आधीं । आणि **धर्मामृतमहोदधि** । रचिल्या जीर्णनिबन्धीं। विद्यमान अर्थ शोधूनियां ॥५३॥ ग्रन्थ **काशीमीमांसा**.... ॥५४॥ **साहित्याचे कुतूहलीं** । पहिले राजवंशावळी। मग वर्णिली नगरस्थळी । अम्बास्तुति तदनन्तर ॥५५॥ राजवर्णन अतिसुन्दर। मग चित्रें एक शत विंशोत्तर। अन्यापदेश अनन्तर। बहु प्रकार रचियेले ॥५६॥ सोडून संस्कृत परिपाठी। धरिली प्राकृताची धाटी। लोकोपकारासाठीं । **गोवर्धनोद्धरण** रचियेलें ॥५७॥ मग **दीपाम्बिकेच्या** वचनें । प्राकृत **स्त्रीधर्मकथनें** । **नरकविषयविवेचनें** । केलीं भागवतोक्तें ॥५८॥ ....तीन पुरुषार्थ तीघे भूप। जयेचे पुत्र कुलदीप । **दीपाम्बिका** यथार्थरूप। नाम म्हणौनि शोभतसे ॥६६॥"....

122. **श्रीसंप्रदायाचीं कागदपत्रें** (**रामदास व रामदासी**, Vol. 9).

123. *Vividhajñānavistāra*, May 1931 issue.

124. R. K. Patankar (*Ibid*, Vol. 62, No. 9); G. R. Rajopadhye (Introduction to his edition of the *Mudgalākhyāna*, P. 4).

125. *Vividhajñānavistāra*, Vol. 62, No. 6.

126. *Pratibhā*, Vol. 2, Nos. 8 and 9.

127. *Ibid*, Vol. 2, No. 10.

Weak Points of the Navahasta Theory

Since in my view, as shown above, it is not at all essential for the author of the three poems to be Śivāji's or any other ruler's actual Paṇḍitarāva, the doors of the authorship of the three poems cannot be closed to Raghunātha Gaṇeśa Navahasta simply because he is non-identical with Raghunāthabhaṭa Upādhye. However, the chances of his success in the case may, in the present state of our knowledge, be held to be reduced to the minimum for the following reasons :—(i) He does not refer[128] to himself as 'Raghunātha-Paṇḍita' anywhere in his Sanskrit or Marathi works; (ii) He does not include the three poems in the long list of his Sanskrit and Marathi works furnished by himself at the close of the *Narakavarṇana* that was composed long after Śaka 1623 (=1701 A. C.); (iii) Although the list of his Sanskrit works includes the hitherto untraced *Sāhityakutūhala* probably containing 120 examples of Citra-Kāvya etc., still his Sanskrit and Marathi works before us hardly bear any similarity with the three poems in respects of language, style, etc. His style, like that of other Mīmāṁsā and Dharmaśāstra authors, appears almost prosaic and evinces little fondness for alliteration, figurativeness, etc. It is also very doubtful if the author of the three poems would ever have selected the Ovī metre in its slack and measureless form for an entire work, as is done in the case of the *Narakavarṇana*.

It is thus amply clear that none of the above-discussed namesakes can have a proper claim over the authorship of the three Marathi poems and that each of them has been made by his exponent to step into the real author's shoes without due justification.

V (d)

The Manohara Theory ; Its Rise and Development

Raghunātha-Paṇḍita Manohara (=RPM) had totally evaded the notice of Marathi researchers previously. Only twenty-one years back, he was on the basis of his Sanskrit *Vaidyavilāsa* first ushered in this controversy by myself with my paper " आणखी एक रघुनाथपण्डित !" contributed to the December 1937 issue[129] of the *Mahārāṣṭra-Śāradā*, a now-defunct Marathi monthly of Bombay. My paper was followed by Y. G. Phaṭhe's elaborate paper " कवि रघुनाथपण्डित मनोहर " contributed to the March 1938 issue[130] of the *Sahyādri*, wherein the problem was studied in the fresh light and undreamt-of support was lent to my original suggestion. Later discoveries of RPM's additional Sanskrit works added immensely to the evidence on his side of the controversy and a few

128. In his Sanskrit colophons he usually refers to himself as 'Raghunātha-Vidvas' and attributes his rise in life to Anantadeva's favour (cf. श्रीमदनन्तदेवदयोदयस्य रघुनाथविदुषः कृतौ etc.).
129. Pp. 30-32.
130. Pp. 262-272.

of the results of my study in that perspective appeared in my next two papers "दमयन्तीस्वयंवरकार रघुनाथपण्डित--नवीन संशोधनाचा प्रकाश" and "कवीन्द्र रघुनाथपण्डित--अतिरिक्त प्रकाश" contributed respectively to the May[131] and July[132] 1951 issues of the *Sahyādri*, and further in my rejoinder to G. R. Rajopadhye published in the April 1952 issue[133] of the same journal.

Consolidated Evidence in Favour of the Manohara Theory

The external and internal evidence hitherto culled by me in favour of RPM's authorship of the three poems, including also some important finds by Y. G. Phaphe, is furnished below in a brief and consolidated manner. The same is at once varied and comprehensive and should prove strong enough to force the desired decision of the case at least provisionally, especially as nobody has yet produced even a fraction of such evidence on vital points, not to speak of a stronger documentary evidence of direct statement type,[134] for any other namesake.

1. The Poet's Age

As we saw earlier, the three Marathi poems are on the strength of their language, style, etc. assigned by scholars approximately to Śivāji's age that in a broad sense also includes 27 further years mainly comprising the short-term reigns of Sambhāji (1680-1689) and Rājārāma (1689-1700). As RPM composed three of his Sanskrit works about 1697, i. e. only seventeen years after Śivāji's death, he certainly belongs to Śivāji's period in the broad sense. Hence whether the three Marathi poems were actually composed a few years before or after 1697, from the point of age there is every likelihood of RPM being their author.

It must be repeated here that Priyolkar, too, assigns the three poems, although termed 'Śivakālika', to some time after 1692. The advocates of both the Hanamante and the Navahasta theories likewise allowed them a margin of some years after Śivāji's death. S. G. Tulpule[135], even without arriving at the definite identity of the poet, places them between Śaka 1606 and 1612(=1684-1690 A. C.). However, G. R. Rajopadhye, with the sole obvious object of attributing a weakness, non-extant as it is, to the Manohara theory, insisted[136] on confining them to Śivāji's lifetime, although he himself in his later brochure[137] assigns them to the reign of Śāhāji II of Tanjore (1685-1711). As a matter of

131. Pp. 289-295.
132. Pp. 421-422.
133. Pp. 197-202.
134. Such as is traced in Raghunātha Navahasta's *Narakavarṇana* for his own authorship of the *Bhojanakutūhala, etc.*
135. Vide his Supplement to the 4th edition of the *Mahārāṣṭra-Sārasvata*, P. 1003. Strangely enough, Tulpule appears totally ignorant of the development of the Manohara theory !
136. -137. Vide above Footnotes 99ff.

fact, no MS evidence has hitherto been brought to light to force the fixation of the lower limit for their date prior to 1680; still RPM would easily satisfy the insisted test, too. For, his Sanskrit treatises of 1697 are by no means his maiden compositions and nothing goes against his composing the three Marathi poems 25 years or so earlier[138], if essential.

2. His Native-Place and Scene of Literary Activities

(i) We saw earlier that RPM in his *Cikitsāmañjarī*, *Nāḍījñānavidhi* and *Vaidyavilāsa* mentions himself as hailing from Campāvatī. It seems a similar mention had been made by the author also at the close of the *Damayantīsvayaṁvara*, to be retained in a slightly corrupted form only in a few MSS and dropped altogether in others. It is very likely that the last line of the much discussed closing verse in the Karwar MS originally read—

कथा ऐसी **चंपावतकर** रघूनाथच्चि करी ॥

The genuine reading चंपावतकर was probably misread and corrupted as चंद्रावरकर by the scribes at some stage. Since पा and त with clumsy moulds or indistinct strokes can be easily misread by inconversant persons as द्रा and र respectively, the surmised process of corruption is easily accounted for.

(ii) We also saw previously that as RPM was untraceable in the family records of the Manoharas at Chaul, there was likelihood of his having left his home for some other place at some stage. Marvellously enough, it is revealed that in the course of seeking his fortune abroad on the strength of his Sanskrit learning and poetic talents he had at an early stage migrated to Tanjore. He verily appears identical with the namesake mentioned by Jayarāma Piṇḍe in his *Rādhāmādhavavilāsa-Campū* (Ullāsa 6) as having put him a *samasyā* in Śāhāji's Court. The pertinent passage reads—

. . . तदनु **चाऊरकरोपनामानः पण्डितवरिष्ठा रघुनाथभट्टाः** स्पष्टतरमेवमुदीरयाञ्चक्रुः—
शरजन्मा षडाननः ॥[139] . . . .

Here the form चाऊरकर is evidently equivalent to चौलकर (=one who hails from Chaul).[140] Since the sounds औ and आऊ as well as ल and र are mutually transferable in pronunciation in all Indian dialects in consonance with the

138. A ready parallel instance may be cited here of Ḍhuṇḍhirāja Vyāsa who composed the *Rājavyavahārakośa* c. 1674 and the *Mudrārākṣasa-ṭīkā* in 1713. Vide Footnote 107 above.

139. P. 230. The *samasyā* was completed by Jayarāma in two ways (Verses 208 and 209 of the Campū).

140. Priyolkar's attempt to phonetically derive 'Cāūrakara' from 'Candāvarakara' has already been shown above to be futile.

principles of Philology and conventions of Sanskrit Grammar and Rhetoric[141], this contemporary phonetic corruption of चौल्कर into चाऊरकर is quite intelligible[142]. Now, such a secondary surname denoting nativity springs up in Marathi usually when the person bearing it is away from the native-place referred to therein. In the present case it is also congruous with RPM's allusions to Campāvatī (Chaul) in his works. There is nothing unexpected in reference to him as 'Paṇḍitavariṣṭha Raghunāthabhaṭṭa' by another contemporary author, since he was a conspicuous Sanskrit Paṇḍita and being son of a Vaidika Bhaṭṭa (viz. Bhikambhaṭṭa Manohara) could himself also be called 'Bhaṭṭa'. Further, additional emphasis for the inferred identity is obtained from the fact that RPM, besides being a Paṇḍita, poet and poetician, was also specially conversant with the lore of Samasyā-pūrti, as suggested by a pertinent convention laid down by him at the close of the extant Chapter 2 of his *Kavikaustubha* as follows:—

अत्युक्तौ च समस्यायां क्वचिद्दोषो न जायते ।
कार्यान्तरे प्रपन्ने हि विषमप्यमृतायते ॥ ११५ ॥

Thus the identity has to be taken as firmly established.

Researchers are divided as to the exact date of the Campū and to the scene and historical worth of its descriptions. V. K. Rajwade [143] and his followers think that it was bodily composed some time during 1653-1658 and that the details furnished therein pertain to Śāhāji's real Darbars held at Bangalore during those years. Others like K. V. Lakshmana Rao [144] and A. K. Priyolkar [145] opine that although Jayarāma might have seen Śāhāji during the latter's last days he composed the Campū at a later stage during Ekoji's reign (1664-1685) at his instigation and that its descriptions, attempting to make a poetic use of the poet's probable past impressions, intermingle later historical figures with mythical earlier events of Śāhāji's Darbars fancied to be held at Tanjore itself. The latter view appears more rational and in its light RPM would be expected to have earned a reputation and royal patronage in Ekoji's Court at Tanjore prior to 1685. Even if the former view prevails, there would not be much difficulty in assigning RPM

141. E. g., रलयोरभेदः, डलयोरभेदः, etc.
142. Jayarāma himself has freely drawn upon these conventions in his vernacular verses in Ullāsa 11 of the Campū, e. g. P. 261 गारि (गालि), होरी (होली), भौरी (भोली), जोरी (=जोडी), P. 262 उजारी (=उजाली), तारि (=ताली), सारी (=साडी), etc. Thus his tendency to use र for ल or ड is amply corroborated.
143. Preface to the *Rādhāmādhavavilāsa-Campū*, Pp. 3-4.
144. *Vividhajñānavistāra*, Vol. 54, No. 4, Pp. 155 ff.
145. *Ibid*, Vol. 62, No. 12, Pp. 465 ff.

to Śāhāji's actual Court at Bangalore about 1658 or so, since there are numerous instances [146] of mediaeval authors whose literary activities are known to have spread over more than forty or even fifty years.

(iii) The graphic descriptions of nature and allusions to flora and fruitage in the *Damayantīsvayaṁvara* and the *Gajendramokṣa*, in case they are based on the poet's actual observation, may also well refer to the rich and picturesque region of Chaul [147]. Even if it is insisted that they refer only to the scenery around Tanjore, still the doors of their authorship would remain fully open to RPM, as his association with Tanjore has been duly brought out above.

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146. In view of the fact that G. R. Rajopadhye ridicules the idea of RPM of 1697 flourishing in Śāhāji's forty years earlier court, a few of these instances may be slightly detailed here :—

(i) **नन्दपण्डित धर्माधिकारिन्**—On the strength of documentary evidence his literary activities are now assigned to the period 1580-1630. Vide my paper 'An Earlier Terminus ad quem for the Date of Nandapaṇḍita's Śrāddhakalpalatā' published in *Poona Orientalist*, Vol. XV, Nos. 1-4, Pp. 60-64. Vide also my earlier paper 'Terminus ad quem for the Dates of Nandapaṇḍita's Śrāddhakalpalatā and Śuddhicandrikā' published in *Indian Historical Quarterly*, Vol. XXVIII, No. 1, Pp. 91-94.

(ii) **अप्पय्यदीक्षित**—This prolific author is assigned to 1554-1626. Vide P. V. Kane : *History of Sanskrit Poetics*, 1951, Pp. 307 ff.

(iii) **रघुनाथभट्ट सम्राट्स्थपति**—He composed his *Daśaślokī-ṭīkā* in 1578 and *Kālatattvavivecana* in 1620. Vide P. V. Kane's *List of Authors* appended to his *History of Dharmaśāstra*, Vol. I, P. 726, and my paper 'Exact Date of Raghunāthabhaṭṭa's Commentary on the Triṁśacchlokī' published in *Poona Orientalist*, Vol. XI, Nos. 1-2, Pp. 43-44.

(iv) **तुलसीदास**—He commenced his *Rāmacaritamānasa* (Hindi) at an advanced age in Saṁvat 1631 and lived right up to Saṁvat 1680.

(v) **नागोजिभट्ट**—P. V. Kane assigns his literary activities to 1700-1750. Vide *History of Dharmaśāstra*, Vol. I, P. 456.

(vi) **बाळंभट्ट पायगुण्डे**—He is assigned to 1740-1830. Vide Govinda Das's Introduction to J. R. Gharpure's edition of the *Bālambhaṭṭī*, I, 1914, P. 29.

Raghunātha Navahasta and Ḍhuṇḍhirāja Vyāsa, RPM's contemporaries, too, appear to have spread their literary activities over more than fifty and forty years respectively.

147. Vide the Appendix. The bread-fruit tree, so prominently discussed in the present controversy, grows plentifully at Chaul, too !

(iv) These poems, although presenting many parallelisms of words and expressions to the compositions of Ānandatanaya and Sāmarāja directly or indirectly connected with Tanjore, are not without traces of dialectical forms current mainly at Chaul. Thus at *Damayantīsvayaṁvara* 183—

नलगे याचना यातना। हरहर भयमोचना ॥
जिची आलोचना करितां नीरच ये लोचना ॥
धनिक करी वञ्चना। नेदी तिळभरही काञ्चना ॥
दैन्य कसें **जाचना**। करुणा रघुनाथा येचना ॥

the form जाचना, used instead of the normal form जाईचना, probably comes from Chaul where mainly such forms are popular.

Thus RPM duly conforms to the essential preliminary conditions of the poet's age, native-place and scene of literary activities warranted by internal evidence and the Tanjore tradition. We can therefore now freely proceed further with our solution of the problem. From what follows next, it will appear that some other conditions imposed by Priyolkar etc. for the authorship of the poems, though they are non-essential as such in my view, are also fulfilled by RPM.

3. RPM's Enjoyment of Royal Patronage

He, too, was a protégé of a royal patron at some stage. This is borne out not only by the above-cited passage of the *Rādhāmādhavavilāsa-Campū* but also by the fragments of his own *Chandoratnāvali* as shown by me previously.

Although in the present state of things the identity of the royal patron addressed to in the *Chandoratnāvali* cannot be settled conclusively, still it is certain that he flourished at some place away from Chaul. Chaul had no local Hindu monarch at that stage. While the region around Chaul had been annexed from the Mughals by Śivāji *c.* 1658, both the fort and the port of Chaul along with the adjoining fortress of Koralai remained in the Portugese possession for over eighty years thereafter, and the nearest local monarch was the Siddi of Janjira. From the clue furnished by the *Rādhāmādhavavilāsa-Campū*, it is very likely that the royal patron under question was either Ekoji (1664-1685) or his son Śāhāji II (1685-1711) of Tanjore and that RPM functioned as Chief Paṇḍita[148] in the Tanjore royal Court for some time.

It should not be supposed that this royal patronage enjoyed by RPM cannot be reconciled with the poet's old age wretched finances indicated by the verse म्हातारा बहु जाहलों etc., for, the two events evidently refer to two distinct periods much removed from each other. The royal patronage under reference was none of a hereditary type, and might have been withheld for some reason or other after the deaths of Dīpābāi, Śāhāji II and Serfoji, in case the verse is meant to be taken only in its literal sense.

148. As suggested by the description पण्डितवरिष्ठा: in the Campū and RPM's self-eulogistic epithets पण्डितराज etc. in the *Cikitsāmañjarī*.

4. His Attachment to Rāma

In his Sanskrit works RPM makes opening benedictions with reference to Gaṇeśa, Sarasvatī or Śiva. Still his attachment to Viṣṇu, Sūrya and other deities, too, is visible in some internal passages of the works. It has been shown above (Footnote 89) that the three Marathi poems, too, taken as a whole reveal their author to be of a universal outlook in respect of religious service, quite free from sectarian bigotry, and that the stress, amounting to exclusiveness, on the poet's attachment to Rāma laid by Priyolkar on the basis of a few stray passages is unwarranted. That Rāma, too, was one of the deities of RPM's close attachment is borne out by the following two passages from his Sanskrit works :—

(i) *Kavikaustubha* 2—

रीतिपरिभ्रष्टं, यथा—

ससमासासमासा च गौडी वदर्भिका क्रमात् ।
एकपद्ये द्वयं यत्र रीतिभ्रष्टं बुधा विदुः ।।५१।।

प्रतापराजद्वसुधाधिनाथ—
किरीटसंघृष्टपदारविन्दः ।
शशास रामो वसुधां समग्रां
चिरन्तनो दाशरथिः प्रतापात् ।।५२।।

अन्यच्च······। अत्र पूर्वार्धे पदैकत्वादुत्तरार्धे भिन्नपदत्वात्····
च गौडीवैदर्भीव्यभिचारेण रीतिपरिभ्रष्टदोषः।।

—Folio 5 ab.

Out of the three illustrations of the poetical blemish 'Rītiparibhraṣṭa' traced in the *Kavikaustubha* the one reproduced above occurs there as of RPM's own composition, and it vividly glorifies Rāma.

(ii) *Cikitsāmañjarī* 2.14—

दाहो हिक्का श्वासकासौ च शोफा
शूलस्तृष्णारोचकं छर्दिजूर्ती ।
एवंकीर्णैः सारिभिः सादरं च
पेयं पेयं भेषजं रामनाम ।।

This verse recurs in RPM's *Vaidyavilāsa* (2.19), too. Notably enough, it has its immediate source in Lolimbarāja's *Vaidyajīvana* 2.16—

तृट्श्वासकासज्वरशोफमूर्छा—
हिक्कान्नविद्वेषणवान्तिशूलैः ।
युक्तोऽतिसारी स्मरतु प्रसह्य
गोविन्ददामोदरमाधवेति ।।

When a diarrhoeic patient is synchronously infested with the enlisted additional ailments[149] and thus becomes incurable, he is, as the only solace, prescribed mental recitation of Kṛṣṇa's names by Lolimbarāja and of Rāma's name by RPM. Thus here Kṛṣṇa in the basic work is replaced with Rāma at RPM's hands. What further evidence is needed to bear out RPM's close attachment to Rāma to the extent evinced in the three Marathi poems ?

5. His Contact with Rāmadāsa

In the *Rāmadāsavarṇana* high homage is paid to Rāmadāsa and it is not unlikely that the poet had at some stage been actually initiated as a direct or indirect disciple of the Saint. However, the poet's attachment to the Saint is not at all traceable in his own *Damayantīsvayaṁvara* and *Gajendramokṣa*, evidently because it is not pertinent with the respective main topics of those poems. References thereto are likewise not expected in RPM's Sanskrit treatises on Medicine, Poetics and Metrics, and the silence of those treatises in that respect cannot form a point against his identity with the author of the three Marathi poems.

Still a few indirect or indistinct clues to RPM's contact with Rāmadāsa can be fished out :—

(i) At *Cikitsāmañjarī* 7.78—

सतां पदरजःसङ्गजातविस्फूर्तिराघवः ।
तस्य वाचां विलासोऽयं न धत्ते चारुतां कथम् ।।

the author attributes his literary inspiration to his past association as a spiritual disciple with a venerated Saint. It is not unlikely that the Saint referred to here was Rāmadāsa himself.

(ii) In the same work, while RPM simply records his authoritative approval for other medical prescriptions, in the case of two Rasas Śvāsakuṭhāra (7.32) and Vaṅgeśvara (7.39) he explicitly states that both of them have been medicinally used by him in his own personal case in the past (रघुनाथेन सेवितः). His use of the Śvāsakuṭhāra evidently indicates that he had suffered from Cough and Asthma in the past. A similar indication is gathered from *Rāmadāsavarṇana* 10—

जेणें प्रशिष्य निजशिष्य अनेक केले ।
देतां प्रसाद कफनी कफ नीट जाले ।।
लोकाभिराम गुण, बोलत 'राम कर्ता'।
साष्टाङ्ग वन्दन करीन तथा समर्था ।।

149. The additional ailments cited are ten in each case, मूर्छा (Swooning) of the *Vaidyajīvana* being replaced with दाह (Internal Heat) in the *Cikitsāmañjarī*.

The passage, to put briefly, states : "As soon as one was initiated by Rāmadāsa as his spiritual disciple, one's cough ailments were cured. The effect of the initiation was indeed very wholesome, but the great Saint attributed all that to Rāma." The reference here seems to be autobiographical and strengthens our identification, the probability being that the author prior to his contact with Rāmadāsa had been ailing from Cough and Asthma that were cured thereafter.

6. His Competence to Write Such Poems

RPM's authorship of brilliant Sanskrit treatises on Poetics and Metrics vividly indicates his competence to write learned Art-poems of the type of the *Damayantīsvayaṁvara*. His fondness for alliteration and figures of sense and other poetical tendencies evinced even in the midst of medical treatment further enhance the likelihood of these three Marathi poems coming from his pen. The fact that in his *Cikitsāmañjarī* etc. he numerously supplements his own name with self-eulogistic epithets mainly emphasising his poetical talents [150] implies that he had already composed some such remarkable poems prior to 1697.

7. His Deep Study of the Basic Epic

As if to bear substantial testimony to his authorship of the *Damayantīsvayaṁvara*, RPM twice cites its Sanskrit basis, viz. Śrīharṣa's *Naiṣadhīyacarita*, to illustrate two poetical blemishes in the *Kavikaustubha* 2 as follows :—

(i) असंमितं मतं यत्र तौल्यं नास्ति पदार्थयोः ।
हरो भाति मरुद्द्वेषिराजराजितविग्रहः ।।२२।।

अन्यच्च..................**नैषधे**--

उन्मीलल्लीलनीलोत्पलदलदलनामोदमेदस्विपूर-
क्रोडक्रीडद्द्विजालीगरुदुदितमरुत्स्फालवाचालवीचिः ।
एतेनाखानि शाखानिवहनवहरित्पर्णपूर्णद्रुमाली-
व्यालीढोपान्तशान्तव्यथपथिकदृशां दत्तरागस्तडागः ।।२५।।

इत्यादिषु शब्दार्थयोस्तौल्यहीनत्वात् किं बहुना पदबाहुल्यादसंमितदोषः ।।

—Folio 2a.

(ii) व्याहतार्थं यथा--

इष्टार्थं बाधकार्थं यत्प्राप्नोति व्याहतार्थकम् ।
प्रतापेन महीं शास्ति नयेन वसुधाधिपः ।।११० ।।

अन्यच्च **नैषधे**--

तव वर्त्मनि वर्ततां शिवं
पुनरस्तु त्वरितं समागमः ।
अयि साधय साधयेप्सितं
स्मरणीयाः समये वयं वयः ।। १११ ।।

150. E. G., कवि, कविकुलावतंस, कविवर, कवीन्द्र, कवीश्वर, गुणप्रतिभावितति, ०घटिकाशतपद्यनिषण्णमति, पण्डितकवि etc.

'भो वयः ! तव वर्त्मनि शिवं वर्तताम्' इत्यन्वयः,
इतीष्टार्थे सति बाधकार्थस्पष्टीकरणत्वाद् व्याहतार्थदोषः ।।

—Folio 12a.

In the first case, one (12.101) out of seventeen verses in the epic containing Sarasvatī's introduction of the Magadha King (Kīkaṭādhipa) to Damayantī in the Svayaṁvara is cited as an illustration of the Vākya-doṣa 'Asaṁmita'. According to RPM, the blemish occurs in the verse as its words and sense are not in due proportion to each other, i. e. with so many words it yields very little pertinent sense. In the second case, the last verse (2.62) from Nala's farewell to the golden swan about to commence his long-range flight on love-mission to Damayantī is cited as an illustration of the Pada-doṣa 'Vyāhatārtha'. According to RPM's comment, the first quarter of this verse with a different padaccheda (तव शिवं वर्त्म निवर्तताम्) yields something quite fatal to the desired sense (तव वर्त्मनि शिवं वर्तताम्) and hence gives rise to the said blemish !

The *Damayantīsvayaṁvara* ignores the first of the two cited passages, naturally enough as it drops altogether Sarasvatī's narrations of the numerous candidates assembled at the Svayaṁvara with the exception of those of Ṛtuparṇa and the Five Nalas that, too, are reduced to one verse for each. However, the second passage stemmed of its condemned portion is found rendered in its Verse 85—

'त्वरित पुनरागम असो तुझा येथें।
झेंप घालीं सुखरूप गगनपन्थें ।।
नको विसरूं आम्हांसि असे तेथें'।
वदुनि गहिंवर धरिजेत महीनाथें ।।

These citations in the *Kavikaustubha* reveal RPM's deep and critical study of the basic epic essential for preparing an epitome thereof on the lines of the *Damayantīsvayaṁvara* and, combined with the other facts put forth by us in these paragraphs, almost prove the origin of the *Damayantīsvayaṁvara* from RPM's own pen.

8. Āyurveda in the Damayantīsvayaṁvara

Some passages in the *Damayantīsvayaṁvara* reveal its author's high conversance with Āyurveda.

(i) 5 चन्द्रासि लागति कळा उपराग येतो।
गङ्गेसि भङ्ग बहु पाणउतार होतो ।।
जें होय चूर्ण तरि मौक्तिक तें कशाला ? ।
नाहीं समान नळराजमहायशाला ! ।।

Here in the third quarter, calcination of pearls to form Mauktikabhasman, a high class and costly medicine of Āyurveda, is referred to in a poetic strain.

Parallel passages from the *Cikitsāmañjarī* to be cited further on will show that the word 'cūrṇa' here means 'medicinal calx' and not 'lime' used with betel leaves as understood by Priyolkar etc.

(ii) 8 नाडीज्ञान जयां, जे सरोगबन्धू, चतुष्पद गणावे ।
सुत ते जी तुरगींचे नळसम सुन्दर कदापि न म्हणावे ॥

Here Nala is stated to be versed in the art of Pulse-feeling and in the science of Medicine to the level of the Aśvinīkumāras, the physicians of gods. These details find no basis in the Sanskrit sources of the Nala story like the *Naiṣadhīyacarita* and the *Mahābhārata-Nalopākhyāna* and seem to be the author's own coinage. The case appears to be one of the hero being shaped by the poet after his own image [151] and almost compels ascription of the *Damayantīsvayaṁvara* to RPM who not only attached high importance to Nāḍījñāna and Āyurveda but also made his own significant literary contributions thereto.

(iii) 131 · · · धत्तूरही 'कनक' नाम सदा धरीतो ।
होईल काय रसिके ! कनकापरी तो ॥

While including Dhattūra (=the Thornapple) in the medical preparations like the Kanakasundara-Rasa etc., RPM's medical treatises, too, refer to it by the synonyms [152] 'Kanaka', 'Heman', etc. also meaning 'gold'.

(iv) 150 ते शीतलोपचारीं जागी जाली हळूच मग बोले ।
'औषध नलगे मजला' परिसुनि जननी 'बरें' म्हणुनि डोले ॥

Here Damayantī on recovering from her swoon punningly utters to her mother : "औषध नलगे मजला" (=1. I want no medicine. 2. O mother ! Nala is the medicine for me.).

Physicians often prescribing decoctions etc. of extremely bitter and unpalatable ingredients like भूनिम्बनिम्बचपलाबृहतीगुडूचीः— (*Cikitsāmañjarī* 1.30), etc. are accustomed to hark this type of utterance from their unwilling patients, but the utterance can receive the form of a beautiful pun in poetry only through the genius of a poet-cum-physician like RPM !

These original medical allusions in the *Damayantīsvayaṁvara* very strongly confirm its author's identity with RPM.

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151. In Verse 122 (एकान्त लेखनहि वाचनही करी तो । माझी तनूद्युति समीप तदा धरीतों ॥. . .), the hero is pointed by the swan to be also a scholar, author and poet ! These details, too, are original to the *Damayantīsvayaṁvara*.
152. Vide our Index IV.

9. Identity in Self-naming

The two sets of works evince wonderful identity in respect of the author's self-naming, in a direct or suggestive manner, per various forms.

(i) रघुनाथ

The simple name-form 'Raghunātha' is numerously visible throughout the *Damayantīsvayaṁvara* and all the Sanskrit treatises of RPM.

(ii) रघुनाथपण्डित

This single-compound name-form is mainly current for the author of the three Marathi poems and is traced as such on the title-covers etc. of several MSS of the *Damayantīsvayaṁvara* hitherto noticed. Further, it also occurs in *Damayantīsvayaṁvara* 141a [153]—

....धन्य लीला त्या ऐक नैषधाची।
प्रकट वाणी रघुनाथपण्डिताची ॥

and in the extant version of the concluding Verse-Colophon to the *Gajendramokṣa* reproduced in the next sub-paragraph with my comment. This very name-form is recorded in all the chapter colophons of the *Vaidyavilāsa* and in the concluding colophons to the *Nāḍījñānavidhi* and the *Vṛttasiddhāntamañjarī*, too.

(iii) रघुनाथपण्डितकवि

This bi-compound name-form appears in all the seven chapter-colophons of the *Cikitsāmañjarī* as—

इति श्रीकविकुलावतंस....श्रीमद्रघुनाथपण्डितकवि-
विरचितायां चिकित्सामञ्जर्यां....कुसुमम् ॥

and in the colophon to the only extant Chapter 2 of the *Kavikaustubha* as—

इति श्रीकविकौस्तुभे.........कविकुलावतंस..............
श्रीमद्रघुनाथपण्डितकविकृतौ.......द्वितीयं रत्नम् ॥

In all these eight colophons, the appellation 'Kavi' is appended to the single-compound name-form 'Raghunātha-Paṇḍita' even after a superior and far more eloquent title 'Kavikulāvataṁsa' of the same line has been prefixed thereto. Extremely redundant as the process looks at the first sight, there is certainly a method in it. RPM, it appears, herein systematically and uniformly terms himself 'Raghunātha-Paṇḍita-Kavi', probably with a view to offering a clue to distinction between himself and other contemporary local name-sakes like the statesman Raghunātha-Paṇḍita Haṇamante. This finding, while

153. Vide Footnote 154.

it at once dissolves the apparent redundancy in the process, also enables us to grasp another very vital link of common authorship in the poet's identical self-naming in the following Verse-Colophon to the *Damayantīsvayaṁvara* (254a)[154]:—

लोकीं सौरभकाव्यनाटककलालङ्कारचूडामणि ।
सर्वां 'नैषध विद्वदौषध' असें विख्यात वाग्धोरणी ।।
हे त्याचेंचि टिका टिकोनि घटिका ऐकेल जो आदरें ।
बोले त्या **रघुनाथपण्डितकवी** भेटे हरी सादरें ॥

154. Priyolkar regards Verses 141a and 254a as later interpolations especially because they are not present in the three Tanjore MSS mainly relied upon by him and does not incorporate them in the main body text of his edition. However, both these verses appear to be duly present in at least three old MSS on which the original *Navanīta* and the *Sarvasaṁgraha* recensions of the *Damayantīsvayaṁvara* were based and I find no reasons to agree with Priyolkar in granting decisive textual paramountcy of the poet's own or contemporary MSS to these Tanjore MSS removed from the original composition of the poem by about two centuries. I can cite numerous instances of post-author old MSS of Sanskrit and Marathi works in which the authors' genuine and original self-references, especially those at the conclusions, are omitted totally or reduced to the minimum.

M. T. Patwardhan (vide his paper published in *Lokaśikṣaṇa*, Vol.5, No.2, P. 79f) tries to accord a fabricatory character to Verse 254a on linguistic and other akin grounds, which, however, are most flimsy and least convincing. How can the author's major composition afford to go without his metrical colophon when not only his *Gajendramokṣa* but even his tiny eleven-verse hymn *Rāmadāsavarṇana* duly contains the same ? Both Priyolkar and Patwardhan have ignored this vital question.

From a collective perusal of the details of the recorded MSS of the *Damayantīsvayaṁvara*, my impression is that the three concluding verses appearing in various MSS are all genuine, that the main theme of the poem terminated with Verse 254ā (the much discussed closing verse of the Karwar MS) and thereafter appeared serially Verses 254i and 254a that jointly formed the author's concluding colophon. Verse 254i is traced in one of the three Tanjore MSS and runs—

नळदमयन्तीचा हा स्वयंवराचा विलासरस भारीं ।
रघुनाथानें रचिला प्रवन्धरूपें अशेष सुखकारीं ।।

There is nothing untoward in the author's conclusion consisting of more than one verse. Compare the conclusions of the *Cikitsāmañjarī* and the *Vaidyavilāsa* containing respectively eight and four verses, all genuine.

The Verse-Colophon to the *Gajendramokṣa* as it is published by V. K. Rajwade reads as follows :—

श्रीमद्भागवतान्तरङ्गचतुराध्यायीं महाकौतुकें ।
राजेन्द्रास गजेन्द्रमोक्ष पहिलें जो बोलिजेला शुकें ॥
जो गातां अवधारितां सुखकरी ते मुक्ति नांदे करीं ।
तो शोभे **रघुनाथपण्डित** निजव्याहारकाव्यान्तरीं ॥

However, the verse as it now stands baffles due construction, since herein the pronoun तो in the fourth quarter is made to refer to the noun रघुनाथपण्डित while the relative pronoun जो in the second and the third quarters, to which this तो is the antecedent, refers to another noun गजेन्द्रमोक्ष. As a logical and grammatical necessity, both these pronouns जो and तो must refer to the same noun गजेन्द्रमोक्ष. A proper construction would be at once possible if 'निज' after 'रघुनाथपण्डित' in the fourth quarter proves, in the light of the Verse-Colophon to the *Damayantīsvayaṁvara*, to be a later emendation or inadvertent replacement of the genuine reading 'कवि', the line originally standing as—

तो शोभे **रघुनाथपण्डितकवि**व्याहारकाव्यान्तरीं.

On metrical consideration it is quite likely that here, too, the author had named himself as 'Raghunātha-Paṇḍita-Kavi'. However, as already stated previously, no old MS of the *Gajendramokṣa* has been traced to this date and the surmised reading cannot for the present be confirmed or repulsed scribally. At any rate, the existence of the particular name-form in the Verse-Colophon to the *Damayantīsvayaṁvara* must serve as a strong link for the common authorship under discussion.

(iv) रघुनाथकवीन्द्र

This compound name-form appears twice in the *Damayantīsvayaṁvara* —vide

75 कैसी मज होय सखी दमयन्ती । रतिरूपजयन्ती ।
कै सीतरुचींस नखीं नमयन्ती ॥
निजगुजतजविज गजबज तिजविण विजयजनकगजगति कलयन्ती ॥ . . . . . .
हंसा ! **रघुनाथकवीन्द्रनुता** जे । हंसकचरणा जे ।
अंसोत्तंसायितताटङ्का जे ।
पळुनि जवळि करुं मिळुनि हृदयिं धरुं कळुनि मदभिगति हळुच हसन्ती ॥

and 94 तया वनिं खळे राजसुता ॥
खेळविता बहु मेळविला सखिमेळ तया सहिता ॥
राजस ते द्विजराजमुखी गजराजगती ललिता ॥
ध्यात असे नळनाथ मनीं **रघुनाथकवीन्द्रनुता** ॥

and once in the *Gajendramokṣa*—vide

51f. श्रीहरी धणि वरी देखिला । मनिं रेखिला ।।
सखा लेखिला माझा भक्तिरसें केला अखिला
राजि राखिला आजि यादवराजा ।। . .
सुमसम कोंवळें पावलें । भक्ता पावले ।।
ज्याच्या निजनखचन्द्रें सन्तचकोर भले । भलें सुख पावलें । **रघुनाथद** [illegible]

It also recurs five times[155] in the *Cikitsāmañjarī*—vide

1.30 भूनिम्बनिम्बचपलाबृहतीगुडूची-
विश्वावधूशतपदीजनितः कषायः ।
हन्याद् बलासजनितं ज्वरमाशु तीव्रं
विद्वत्किरीट**रघुनाथकवीन्द्रमान्यः** ।।,

1.75 भूनिम्बवासकवृकीचपलागुडूची-
क्षुद्रासपुष्करदुरालभरोहिणीनाम् ।
शृङ्गीमहौषधरजोभृगुजाघनानां
क्वाथं पिबेच्च **रघुनाथकवीन्द्रमान्यम्** ।।,

2.25 क्षारेण शस्त्रपतनानलकैर्न शान्ता-
स्ते वै प्रयान्ति शमनं त्वनया न तर्कः ।
काङ्कायनेन विहिता मुनिना हिताय
विद्वत्किरीट**रघुनाथकवीन्द्रमान्या** ।।,

4.11 पुष्पाक्षवल्लिजसमः खदिरस्य सारो
बब्बूलसंभवकषायविमिश्रितश्च ।
एषां कृता च वटिका प्रहरात्प्रयुक्ता
कासं निहन्ति **रघुनाथकवीन्द्रमान्या** ।।,

7.22 शौण्डी च टङ्कणविषं दरदो मरीचं
चूर्णीकृतं च सकलं समभागमेतत् ।
आनन्दभैरवरसो ह्यतिसारमेहे
गुञ्जामितश्च **रघुनाथकवीन्द्रमान्यः** ।।

155. With reference to our Footnote 43 and with a view to illustrating the clumsy and unharmonious style of the *Vaidyavilāsa* substitutions of the self-allusive portions of such *Cikitsāmañjarī* verses, the fourth quarter of each of these five verses as appearing in the *Vaidyavilāsa* may be cited here:—

(i) 1.30..........निश्वासकासबलशूलविकारभाजाम् ।।,
(ii) 1.94..........क्वाथं पिबेत्सपदि रोगहरं नराणाम् ।।,
(iii) 2.37..........सा साम्प्रतं च गुटिका जगति प्रसिद्धा ।।,
(iv) 4.19..........कासं हिनस्ति कफतां जठराग्निमान्द्यम् ।।,
(v) 9.24..........(गुञ्जामितो) ग्रहणिकागुदजेषु दद्यात् ।।

This rare name-form 'Raghunātha-Kavīndra' is not found to be shared by any other contemporary namesake and hence must serve as another unique link for the identification of the author of the three Marathi poems with RPM.

(v) **राघव** and (vi) **रघूत्तम**

These two name-forms, evidently moulded under metrical exigencies, occur several times in the *Cikitsāmañjarī*, and the first of them recurs in the *Nāḍījñānavidhi* and in the *Vaidyavilāsa*, too. They are not found to be used directly as such anywhere in the three Marathi poems. Still the following lyrical piece from the *Gajendramokṣa* (42f) deserves notice in this connection:—

प्राणविसाव्या रामा ! येसील कधीं निरखति जें तुज डोळे ।
विश्रान्ति तयिं ।। ध्रु० ।।
कोणी राम **रघूत्तम** **राघव** वदतां ऐसी वाणी।
गमतें मजला आला कार्मुकपाणी।
निरखुं तुजला हृदयीं धरुनि सिराणी।। धांवे उगला ।। १।।
निटिल तटीवरि ठेउनि वाहे भरल्या नेत्रनिडारें।
मी वाट तुझी पाहातसें अविचारें।
ये **राघवजी** ! तुजविण असुनिहि सारें । हा जीव न जी ।। २।।
रघुपतिपण्डित भजत अखण्डित असतां नुसतां रुससी ।
या कोपभरें किति मन वरवत अससी । हें सांग खरें।
भावें धरितां दिससी हें काय बरें ।। ३।।

Both the forms 'Rāghava' and 'Raghūttama' herein make their appearance probably not through sheer accident but per a deliberate plan of the poet. It appears that each sub-stanza in this lyrical piece is designed to record the poet's name, in a veiled manner in the first two cases and directly in the third case. Our impression is duly endorsed by the poet's similar veiled and suggestive self-allusions in *Damayantīsvayaṁvara* 50,133, 183, etc.

Each set of works has a few further name-forms that donot recur in the other set. Thus, for instance, 'Raghunandana-Paṇḍita' is visible only in the *Rāmadāsavarṇana* and *Damayantīsvayaṁvara*, 'Raghunāyaka-Paṇḍita' in the *Damayantīsvayaṁvara* and in the *Gajendramokṣa*, 'Raghupati-Paṇḍita' in the *Gajendramokṣa*, so also 'Raghunātha-Kavīśvara' only in the *Vaidyavilāsa* and 'Rāghavendra' only in the *Cikitsāmañjarī*. Evidently the metrical or other exigencies under which each of these moulded or compounded name-forms was adopted by the author in the respective works were not present in the case of the other works wherein it is absent.

(vii) **मनोहर** (Family Surname)

and (viii) **कविकुलावतंस** (Title)

RPM's family surname 'Manohara' is traced in each of his Sanskrit treatises at one place or the other. The three Marathi poems donot mention this or any other family surname for their author in their colophons etc., evidently because such a mention of the family surname is not in consonance with the general practice of old Marathi authors or their scribes. Still the following citation from the *Damayantīsvayaṁvara* (216-221) deserves a minute consideration in this context:—

> बोले नृपाळ "पुससी मज **वंशनामें**।
> यावीण सांग तटलीं तुझि काय कामें ? ।।
> आलों सुधांशुमुखि ! जे घटना कराया ।
> तीतें विचारुनि वरीं सुरलोकराया " ।।
> बोले सुन्दरी तयासी। "वंशनाम न सांगसी ।।
> तरी आम्ही परपुरुषासीं। वदणें मर्यादा नोहे" ।।
> तिचा पाहूनिया कोप । काय बोले महाभूप ।।
> "**चन्द्रवंशाचें** हें रोप । माझें **रूप** राजसें ।।
> महाजनाचा आचार । निज नामाचा उच्चार ।।
> करूं नये हें साचार । शास्त्राधार आहे कीं" ।।
> पुन्हां बोलते सुन्दरी । "**चन्द्रवंशीं** महीवरी ।।
> वहुत आहेत ते परी । नाम घेतां जाणावे ।।
> वारा अरूपधर रूप नसेंच कामा ।
> तोही पहा परिसतेंच अनेक नामा ।।
> या पाहतें तुज **मनोहररूपधेया** !।
> कर्णाभिराम करवीं निज नामधेया ।। . . . ."

Herein the hero, on being excessively pressed by the heroine, discloses his lineage (वंश) by stating that he has attained his physical form (रूप) in the lunar race; but he still conceals his personal name from her. Thereupon she retorts that mere family-name is no adequate clue to one's personality and again insists for the disclosure of his personal name. In this course she addresses the hero with the vocative form of the Bahuvrīhi compound 'मनोहररूपधेय', wherein the first member मनोहर (lit. charming) is an adjective to the noun रूपधेय (=रूप) the second member. However, as the hero while disclosing his वंशनाम has linked रूप with वंश, there is some likelihood of the poet's family-name 'Manohara' being devised to be recorded here in a veiled manner.

The author's further similar imposition of his own features on his characters is marked in his reference to the golden swan at *Damayantīsvayaṁvara* 134—

परिसुनि पद ऐसें जें इणें गाइजेलें ।
पतगकुलवतंसें अन्तरीं ध्याइजेलें ।। . . . . . .

as 'Patagakulavataṁsa', strongly echoing his own title 'Kavikulāvataṁsa' recorded in his Sanskrit treatises !

10. Pleasurist Temperament

The author's pleasurist temperament marked in the *Damayantīsvayaṁvara* (e. g., 12,62,69,75,81,197,203, etc.) is also witnessed in the *Cikitsāmañjarī* (e.g., 6.60, 62, 63, 107, 108, 7.20 etc.), etc.

11. Arabic-Persian Words

Use of Arabic and Persian words, though possible in mediaeval Marathi works like the *Damayantīsvayaṁvara,* is least expected in Sanskrit works in any age. Still a few such words denoting medicinal substances appear in their Sanskritised forms (e.g. कबाब, तुरुष्क, हिराकशी, etc.) in RPM's medical treatises. Further, at a few places, e.g., *Cikitsāmañjarī* 3.2—

सयावशूकनागरं शिवादलं च **सादरम्** ।
निहन्त्यजीर्णजं दरं वदामि नो पुरन्दरम् ।।,

4.3- कुञ्जराशनोदुम्बरं फलं रक्तपित्तकं हन्ति **सादरम्**। . . . . ,

6.49- सातलाफलं कामिनीपयोघर्षितं सदा रक्तिकामितम् ।
अञ्जने हितं मण्डलावधि पुष्पवाटसौ हन्ति **सादरम्** ।।,

etc., the form सादरम् appears to be used in the sense 'presently, unfailingly, with certainty, etc.' drawn from the Arabic base 'sādir'. Verily in the expression सादरं हन्ति the form cannot stand the usual Sanskrit dissolution आदरेण सहितं यथा स्यात्तथा. The form सादर is very frequent in Marathi in the sense of the Arabic base, too, and, notably enough, has been so used also at the close of the pre-cited Verse-Colophon to the *Damayantīsvayaṁvara* (254a).

12. Common Sanskritic Metres

RPM's two medical treatises employ all the Sanskritic metres traced in the *Damayantīsvayaṁvara* and the *Gajendramokṣa* in the same interspersed manner. Compare our Index I with Footnotes 53 and 60. Stress

with a view to corroboration of common authorship may be laid on the metres Gīti,[156] Mālabhāriṇī and Sragviṇī as somewhat rare in contemporary Marathi and Pramāṇikā and Marālikā[157] as not very frequent in classical Sanskrit.

13. Poetical Figures, etc.: Echoes of the Age

The two sets of works sometimes evince remarkable similarity in their figurative passages, similes, metaphors, etc. Compare, for instance[158]:—

(i)	मनोहरकुलाम्भोधे रघुनाथविधोः . . । —7·77	हा राजीवसुहृत्कुलाम्बुधिशशी . . . . —2·30
(ii)	वागुस्रैर्मे रसज्ञानां हृत्पद्मं विकसत्विह ।। —7·77	माझ्या विलोचनसहस्रदळावलीला । देतें विकास तव दर्शनसूर्यलीला ।। —156 . . हा माझा हृदयाब्जसूर्य गमतो. . . . —204
(iii)	. . . लसन्मणिस्रजा । इति तद्रचयन्तु सुन्दरं किल कण्ठाभरणं विपश्चितः ।। —*Kavikaustubha* 2.117	. . . झळकती हृदयीं मणिमालिका ।। —202 . . . . .माला। तेणें अलंकृत करी नळकण्ठनाला ।। —250

etc. Commonness of recurring poetical allusions to Agastya, Vaḍavāgni, etc. is also noteworthy.

Many descriptions, simple or figurative, in the *Damayantīsvayaṁvara* are supposed to echo contemporary facts and events. Thus Nala's costume and footwear, his swift horses, his army's extreme allegiance to him, etc., detailed therein are granted by the critics to refer to Śivāji's respective items and affairs. Even in the erotic Apahnuti in 70—

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156. I. e., Marathi Āryā that was popularised by Moropanta at a later stage. This metre is employed once in the *Vaidyavilāsa* (1.2), eight times in the *Damayantīsvayaṁvara* and thrice in the *Gajendramokṣa*. The *Gaṅgālaharī-ṭīkā* to be noticed next also contains seven pre-Moropanta Āryās.

157. The Marālikā metre is rare in classical epics and dramas, although traced in slack use in the Bhāgavatic *Gopīgīta*. The *Damayantīsvayaṁvara* has three verses in this metre according to a few MSS including the Karwar MS. However, Priyolkar records them as later interpolations under the metre-name 'Kāmadā'.

158. The numerical references in this and the next paragraph are, unless otherwise specified, to the *Cikitsāmañjarī* in the case of Sanskrit passages and to the *Damayantīsvayaṁvara* in the case of Marathi passages.

नोहेच नाभि तरि काय सुरुंग आहे ।
रोमावळी गमतसे मज शृङ्खला हे ।।
राया ! तिचे स्तन असे गड घ्यावया तो ।
राजा मनोभव उपाय जणों करीतो ।।

the poet seems to be influenced a good deal by Śivāji's romantic and adventurous captures of premier military forts. A martial standard of comparison is also visible at *Gajendramokṣa* 4—

शृङ्गाभिधानक विशाल धरून भाला ।
तेणेंकरूनि गिरि तो गिरितो नभाला ।। . . . .

The *Cikitsāmañjarī* and the *Vaidyavilāsa*, too, are similarly representative of the age in some of their poetical standards of comparison. Vide, for instance, 4.36—

पवनारिजटा द्विपलाष्टगुणे
सलिले पचिता यवजन युतम् ।
क्वथनं हृदयोद्भवपार्श्वकटी–
. . . . कफशूलविदारणसिंहनखः ।।,

5.12—

पयो गवां सखण्डकं त्रिकण्टवङ्गवल्लकम् ।
प्रमेहभल्लकं परं बुधा वदन्ति सादरम् ।।,

etc. The first passage here identifies the prescribed decoction with a lion-claw tearing asunder 'Kaphaśūla' (=Colic Pain arising from derangement in the Kapha humour) and appears to echo the destruction of the phonetically akin 'Afzul' Khān [159] at Śivāji's hands by means of tiger-claws in 1659 !

14. Parallel Expressions, Identical Words, etc.

Last but not the least, the common authorship of the two sets of works brought out by the hitherto evidence is amply corroborated by traces therein of parallel styles of expression and use of identical words and bases. It is no easy job to hit upon strong instances of such parallelisms from these works belonging not only to two distinct languages but also to widely divergent subjects. However, my study in the direction is not without its results !

(i) Affixation of 'Nāman' etc. to Proper Names

While showing the affinity between Raghunātha-Paṇḍita and Sāmarāja, A. K. Priyolkar notices [160] Raghunātha-Paṇḍita's style of indicating a person per a Bahuvrīhi expression wherein the word 'nāman' (=name)

159. Although in recent publications this Khān's name appears as 'Afzal', in earlier Marathi publications and records it appears as 'Afzul'. Agnidāsa's contemporary ballad on the episode (अफझुलखानाचा पोवाडा) refers to the Khān even as 'Abdul'.

160. Vide his Introduction (रघुनाथपंडित–चरित्र व काव्यविवेचन), P. 37f.

is the second member compounded with the proper name of the person referred to. However, Priyolkar overlooks that not only the word 'nāman' but also a few of its synonyms are similarly employed by the poet and that not only human persons but also insentient things, places and abstract ideas are similarly indicated by him. The *Cikitsāmañjarī* presents admirable parallels for each of such instances. Compare:—

(a)	भीमनामा भूपाळ -18	सर्वदानन्दनामा रसः -7.19
	दमनामा सुत -64	सूचिकारणनामा रसः -7.52
	दधीचिनामा मुनि -181	रामनाम भेषजम् -2.14
	ऋतुपर्णनाम राजा -238	
(b)	नळनामधेय निषधराजा -3	नवज्वरेभाङ्कुशनामधेयः (रसः). -7.34
	कुण्डिननामधेय नगरी -91	...रसराज एषः।
		त्रैलोक्यचिन्तामणिनामधेयो देयः....
		—*Vaidyavilāsa* 9·69
(c)	शृङ्गाभिधानक भाला	संग्रहाभिधे गदे -2.16,7.42
	—*Gajendramokṣa* 4	नारायणाभिधं चूर्णम् -5.17
	इन्द्रद्युम्नाभिधान पाण्ड्यराजा	भास्कराभिधं लवणम् -4.44
	—*Ibid* 53	वैश्वानराभिधं चूर्णम् -3.14
		रामठाभिधं चूर्णम् -3.12
(d)	ऋतुपाख्य उद्यान	गङ्गाधराख्यं चूर्णम् -2.12
	—*Ibid* 7	दवानलाख्यं चूर्णम् -4.8
	दर्शनाख्य केवा -176	संग्रहाख्ये गदे -7.70

(ii) Use of Uncommon Words

The author's command over Sanskrit lexicons in respect of both synonyms and homonyms is as vivid in the *Damayantīsvayaṁvara* and the *Gajendramokṣa* as in the *Cikitsāmañjarī* and the *Vaidyavilāsa*.

Numerous Sanskrit synonyms of water,[161] fire,[162] gold, mountain, etc., are used alike in these works. Among these, two words वार् (water) and धर (mountain) may be stressed here by way of instance as they are in rare use not only in Marathi but also in Sanskrit:—

161.—162. The medical treatises many times use these synonyms to denote the herbs 'Uśīra' and 'Citraka' respectively.

वार्राशि वानरविलङ्घित होय तो कीं। लोकीं नसे नळमनस्तुलना विलोकीं ॥—15	छिन्नया पिष्टया **वारा** दन्तशूलो विनश्यति।—6.30
	. . . गोवारा चिपिटं हन्ति. . . .—6.48
[163] जे **वार्राशि**सुतापतिस्तुतिच तो केवा जया सर्वदा। . . . .—155 ka	. . . . .आर्द्रक**वारा**. . .—7.12
	. . .नस्यविधानत एव निहन्ति कालभुजङ्गविषं नर**वारा** ॥—7.26
	. सकलभाग्य**वारां**निधे—*Chandoratnāvali*
जो धैर्ये **धरसा**. . .—17	. . .अनेन जीर्यते **धरः**. . . .—3.5

Three words कुरुविन्द, विभावरी and हरिचन्दन, although used homonymously in the two works, deserve special notice here as the forms are rather scarce in Marathi:—

अभिनव **कुरुविन्दें** रंजल्या अञ्जलीशीं। सहित कनककन्या स्तम्भल्या स्तम्भदेशीं ॥ —196	विश्वभेषजकैरातकुरुविन्दगुडूचिकाः। शृतमेषां पाचनकं देयं पवनजे ज्वरे॥—1.6
(कुरुविन्द=माणिक्य)	(कुरुविन्द=भद्रमुस्ता)
. . . .युगसम होय **विभावरी**. . .—133	**विभावरी**रजःसमं समाक्षिकं मनोरमम्। हरीतकीशृतं परं निहन्ति मेहजं दरम्॥—5.8
(विभावरी=रात्रि)	(विभावरी=हरिद्रा)
. . .श्रितवृन्द जया **हरिचन्दन** मानित. . . —234	छिन्नरुहा**हरिचन्दन**निम्ब. . .—1.43
(हरिचन्दन=देवतरुविशेष)	अभयाघनधान्यकसिंहमुखी-**हरिचन्दन**पद्मक. . . . .—1.46 (हरिचन्दन=पीतचन्दन)

(iii) Other Striking Parallelisms

Some of the other striking parallelisms are as follows:—

. . .गङ्गेसि भङ्ग बहु पाण**उतार** होतो। —5	. . . . . .पाके मुखस्य च। क्षाराम्रास्थि तथो**त्तारः**. . . . . . .॥ —6.21

163. This verse is treated by Priyolkar as fabricatory, but it exists in two recorded MSS.

According to Sanskrit Saṁdhi rules (vide Pāṇini 8.3.14 " रो रि ") we rather expect the form वाराशि, but वार्राशि appears to have been adopted in Marathi.

...वसति जेथें शुकसारिकाकदम्बें।
—34

...सहित फळकदम्बें सान्द्र केळी रसाळें।
—*Gajendramokṣa 10*

...घटज मुनि.......
—*Ibid* 53

...कलशभव.....
—*Ibid* 54

...कलशोद्भव........
—234

...कुम्भोद्भवें......
—192

स्तविली रघुपतिपण्डितें[164] कृतिमण्डितें॥
—106

कन्दर्पकोप.........
—27

...बुधगणीं नाना गुणीं गायिला।
—1

...चन्दनाची उटी उरीं।
—252

तरि धरि [165]चपला हे उत्तरीयाम्बराला।
—236

जें होय चूर्ण तरि मौक्तिक तें कशाला।
—5

ब्रवीतु वित्कदम्बकम्.......
—1.64

...दोषकदम्बविधावपि शस्तम्।
—1.40

...शीतज्वराम्भोनिधिकुम्भजन्मा।
—1.70

गुल्मोदराब्धेः किल कुम्भजन्मा...
—4.51

Vide also such forms as कफोद्भवा, वातोद्भवम्, etc.

...रघुनाथपण्डितकृतौ (वैद्यविलासे)...
...रघुनाथपण्डितकविकृतौ (कविकौस्तुभे)
—Chapter colophons

असृक्कोपे, ज्वरकोपे, पित्तकोपे, मरुत्कोपे
—*Nāḍījñānavidhi*

...उपेन्द्रवज्रा रघुनाथगीता॥
—*Chandoratnāvali*

चन्दनपङ्कविलिप्तकुचानाम्.....
—6.108

चपलानवयौवनभिन्नमदा-
प्रमदाशतदर्पहरः स रस.।
—7.20

......माक्षिकचूर्णम्।
—3.23

...अश्मचूर्ण वेदपलम्...
—7.63

Calx of iron pyrites (सुवर्णमाक्षिकभस्मन्) is indicated at both these places.

164. Here, too, 'kṛti' appears to mean 'literary compositions', and not 'political achievement' as suggested by Priyolkar. Who can doubt the ornamental category of RPM's Sanskrit and Marathi works?

165. In both these citations 'capalā' means a smart woman. Elsewhere in the two medical treatises the word is numerously used to indicate 'Pippali'.

[166]चौगुणीनें जरि पूर्ण शीतभानू। नळाऐसा तरि कलानिधी मानू ।। —4	कटुतुम्बीरसाज्जेयं कटुतैलं चतुर्गुणम् —5.28 ...पचितं च चतुर्गुणे हि मूत्रे... —6.6 Vide also द्विगुणम् (2.24,7.65), त्रिगुणकम (7.65), षड्गुणिते (6.11), अष्टगुणम् (7.43).
दृढतर निजलज्जागह्वरीं सिंह केला। —164	...दृढतरं विजयारसमर्दितं.... —7.16
राया! तिचें मुख सुधाकर या द्वयाला। नाहींच वेगळिक हें गमतें मनाला ।। —66	तोयद्वय (2.3), भागद्वय (3.24,7.61), ऊषद्वय (4.30), पिचुद्वय (5.22), जीरद्वय (6.1), पलद्वय (7.25), वल्लद्वय (7·33), यामद्वय (7.50)
शाखाद्वयें धरुनि..... —79	...एकपद्यं द्वयं यत्र......... —*Kavikaustubha 2.51*
शोभे शतद्वय समास समासभारी । जो दासबोध निजबोधसुखा उभारी।। —*Rāmadāsavarṇana 6*	श्रुतिद्वयसरीसृपः.......... —*Chandoratnāvali*
आधींच नैषधकथा [167] नवनीतभेला। —123	...क्षौद्रयुतं नवनीतममोघं सूदनकारणमर्शस एवम्।। —2.22 Vide also नवोद्धृत (4.4, 7.25).
इन्द्र त्रैलोक्यनायक.......... —190	इदं हि चूर्णनायकं त्वशेषजाड्यसायकम् । —3.5
निषधनायक येत दिसे रथीं। —168	...व्याहतः परो योगनायकः । —4.3
	सिद्धिदश्च रसनायक एषः....... —7.4
होते तयासि सुरनायक गुप्त साक्षी । —230	...ज्वरारी रसनायकः ।। —7.64

166. To illustrate the use of the basic forms in Sanskrit, Priyolkar cites Cāṇakya's verse —

आहारो द्विगुणः स्त्रीणां बुद्धिस्तासां चतुर्गुणा ।
षड्गुणो व्यवसायश्च कामश्चाष्टगुणः स्मृतः ।।

It will be revealed that the *Cikitsāmañjari* uses all these Sanskrit forms !

167. The word 'Navanīta' is in quite common use both in Sanskrit and in Marathi. But as its occurrence in this passage of the *Damayantī-svayaṁvara* is stressed by Priyolkar to be the likely source of the name of P. B. Godbole's *Navanīta*, a parallel citation from the *Cikitsāmañjari* is furnished here.

छायानायकता निदाघसमयीं
छाया धरी तो विधु ।
—28

निरन्तरामन्द मरन्द वाहे ।
—37

. . .चिन्तित कान्त निरन्तरीं. . .
—133

. . .वन्दूं निरन्तर तया गुरुराजयाला ।।
—*Rāmadāsavarṇana* 1

ध्यानीं धरुनि तिजला मन हें निरीक्षी[168] । . .
—77

. . .चोळीस आणिक निरीस हरी निरीक्षी ।।
—197

. . .रुपभरें हृदयंगमा. . .
—133

. . .नळविरहभरानें पोळते गुप्तरूपें । . . .
—143

. . .तया राजद्वारीं भरें ।
शोभा तेथील पाहे ।।
—191

. . .नांदे आनन्दभरें ।।
—254

. . .या कोपभरें किति मन वरवत असती . .
Gajendramokṣa 42 f.

. . .दूत तुझा मी तीस सखी ।
करवीन नृपा रघुनाथमता ।।
—71

. . .कामनिदाघवतां किल पुंसा——
मौषधकं परिरम्भणमेव ।।
—6.108

कटुत्रिकं च चूर्णितं
गुडेन सर्पिषा युतम् ।
निहन्ति कासजं दरं
निषेवणान्निरन्तरम् ।।
—4.10

. . .मदोत्कटा गजा भान्ति
मलयाद्रौ निरन्तरम् ।।
—*Kavikaustubha* 2.62

. . .दक्षहस्ते नृणां नाडी
स्त्रीणां वामे निरीक्ष्यते ।।
—*Nāḍījñānavidhi* 4

. . .अनेन जीर्यते धरः
कथं न जाड्यतो भरः ।।
—3.5

. . .वातश्लेष्माभरोदयः ।।
. . .पित्तश्लेष्माभरस्तथा ।
—*Nāḍījñānavidhi* 19-20

. . .इयं चिकित्सामञ्जरी मता ।।[169]
—7.75

क्राथोऽयं. . . . . . .विद्रधौ मतः ।।
—4.29

168. The root 'निरखणें', a Marathi corruption of 'निरीक्ष्', is numerously used in the *Damayantīsvayaṁvara* and the *Gajendramokṣa* and also in the *Gaṅgālahari-ṭikā*.

169. The basic root मन् is abundantly used in the *Cikitsāmañjarī* per other derivatives (मान्य, मानित, अनुमत, संमत, etc.) , too.

...**मुदा** मुनिजनीं सेविला... —*Gajendramokṣa* 51 f.	विकचमानसवारिरुहे मम प्रथितवैभववाग् रमतां **मुदा** ॥ —*Nāḍījñānavidhi* 1 Vide also 1.3,29, 5.37,47,7.75.
प्रकट तिजपुढारी जाहला राज**मौळी** । —201	...योगपीयूषवि**न्मौलिना** सादरं राघवेन्द्रेण संमानितः सर्वदा ॥ —7.9
कर्ण**युगल** हें धन्य करावें..... —209	...यवज**युगलं**..... —3·3
	...क्षार**युगल**...... —3·15
	...शराव**युगलान्तरे** —7·49
येणेंपरी भ्रमुनि मी **युवती**स बोलें। —82	
जे सोवळी **युवति**तुल्य दिसे निराळी। —107	...मदनविलासरसो....**युवति**शत-विवृद्धदर्पहारी... —6·107
ते बोलते **युवति**..... —132	
लज्जावती **युवति** हे वडिलांसि धाके। —147	
जया **युवती**ची आस तयां मोठी। —165	
युवति उभयथाही लभ्य आम्हांसि नोहे। —169	
युवतिसि मग बोले राजचूडामणी तो। —210	
हे **रजोयुत** इला न शिवावें।..... —*Gajendramokṣa* 42	रजस्वलास्पर्शहीनो रोगी.... —6·50
कुन्द**रदा** (71), कुन्द**रद**द्युति (234)	**रदबन्ध** —1·58, 7·11
क्रकचदारुण नक्र तशा **रदें**। —*Gajendramokṣa* 34	**रदव्यथा** —6·37
नवकुन्द**रदा**...गतिविजितद्विरदा... —*Ibid* 47 f.	

भृङ्गापरी **रुचिर** कान्ति जयासि कर्णीं।
—31

सु**रुचिर** रुचि तैसी लागलीं तूपकेळें।
—*Gajendramokṣa* 10

सुन्दर सकळ वधूंतें कसी न **लसतीच**
होय दमयन्ती।
—2

तरि मज हरिहर **सुखकर** तदितर
सुरवरनिकरहि वरद **लसन्ती** ॥
—75

तो मी स्तवीन निज सद्गुरु वाग्**विलासें** ॥
—*Rāmadāsavarṇana* 9

विभूतीनें झांकला अनळसा तो।
—26

तीचा धरी अधर **विद्रुम**भावना कीं।
—67

तो शोभे. . . . **व्याहार**काव्यान्तरीं
—*Gajendramokṣa* 58

तो ही येना जरी मना।
तरी वरावें **शमना** ॥. . .
—214

मन्द **समीरण** वागला।
तरि मन्द म्हणे मज लागला ॥
—29

तुम्ही जाणते थोर थोर साचे।
असां **साक्षी**ही माझिया मनाचे॥
—185

हो ते तमासि **सुर**नायक गुप्त **साक्षी**।
—230

रुचिरनिम्बुरसेन विभावितं. . .
—3·17

. . .**रुचिर**दाडिम. . . .
—2·9

तथ्ययोगा **लसद्**वृत्ता
चिकित्सामञ्जरी **कृता** ॥
—7·74

रघुनाथमु**खा**रविन्दतो
विगलत्यद्य **लसन्**मणिस्रजा।
—*Kavikaustubha* 2·117

. . .तस्य **वाचां विलासो**ऽयं
न धत्ते चारुतां कथम् ॥
—7·78

. . .सूतशून्यबलिवल्लिजलोह-
तोयजोत्पल**विभूति**विषं च ॥
—7·10

हेमतारविषवङ्गमौक्तिकं
विद्रुमायसमिदं विमर्दयेत् ।
—7·3

. . .**व्याहृता** रघुनाथेन. . . .
—*Nāḍījñānavidhi* 21

. . .**व्याहृतः** परो योगनायकः ॥
—4·3

. . .ते वै प्रयान्ति **शमनं** त्वनया न तर्कः।
—2·25

. . .क्वथितं च निषेवितमम्बु ततः।
ज्वरमाशु निहन्ति **समीरण**जम्. . . .
—1·11

धमन्यङ्गुष्ठमूले या
सा ज्ञेया जीव**साक्षिणी**।
—5

शेवटील नळ हा मज बाई।	. . .वल्लमात्रो गुडोन्मिश्रः
मानला बहु मनीं **सुखदाई**।।	**सुखदायी**[170] रसः परः।
—246	—7.62
या दास फार म्हणती बहु **सौख्यकारी**।	. . .एषां कषायः किल साधितश्च
—244	स्यात्**सौख्यकारी**[171] सततं विसर्पे।।
	—6.16

These illustrative parallelisms should suffice for our present purpose of internal corroboration of the already inferred common authorship of the two sets of works. To be clear enough, nothing more than this internal corroboration is meant here by these citations and it is not in the least suggested that the particular words, expressions, etc. are RPM's own patents or untraceable in other authors' works.

Seemingly Impeding Data : Due Adjustment

Before we conclude this prolonged investigation, it is necessary to pause for a while and see if RPM's authorship of the three Marathi poems, rationally well inferred and corroborated as it is, is impeded by anything to the contrary.

(i). 'Vyāhī' (?) Relation with Ānandatanaya

The part of the Tanjore tradition stating that Raghunātha-Paṇḍita and Ānandatanaya were mutually related as *Vyāhīs* appears to conflict with this inference, since it makes us expect Raghunātha-Paṇḍita, like Ānandatanaya, to belong to the Deśastha, and not the Citpāvana, sub-division of Mahārāṣṭra Brāhmaṇas.

However, this apparent contrariness of the datum loses its force on a minute inspection of its circumstances. The datum was recorded for the first time as late as 1883 on the basis of a hearsay report. Its preliminary recording, too, was quite vague, and the editor of Ānandatanaya's Poems had actually complained against its inconclusiveness. Its said vagueness was redressed later on in 1900 by V. K. Rajwade with the clarification, based, again, on oral reports of some Mahārāṣṭrians of Tanjore and Araṇī, that Raghunātha-Paṇḍita's daughter was married to Ānandatanaya's son. Thus the source of the datum had kept itself current for two hundred years only in the memory of the Tanjore people and is therefore open to critics'

170-171. The akin forms सुखद, सुखकर, सौख्यद etc. traced in the two sets of works are in popular use in Sanskrit, but the present two forms, though duly derivable in Sanskrit, are mainly met with in Marathi works and are scarce in the works of standard Sanskrit authors.

misgivings about its exactness in details and immunity from confusion of one of other local Raghunāthas with the author of the three Marathi poems. Further, even if the poet Raghunātha-Paṇḍita had really married his daughter to Ānandatanaya's son, it does not necessarily go to prove that he was not a Citpāvana. Many old cases, of course exceptional, have been recorded of matrimonial alliances between Citpāvanas and Deśasthas. Even the Citpāvana Peshwas of Poona had made such alliances with some Deśastha families. It may be that the Citpāvana bride in the present case had to be married to the Deśastha bridegroom due to non-availability of a due Citpāvana bridegroom at or near Tanjore and the parents' incompetence in that age of chaos and warfare to promptly seek one from far off Konkan, or for some other reasons. It is also not unlikely that the bride concerned was in fact Deśastha by birth, being really a daughter of some Deśastha friend or neighbour and only brought up by Raghunātha-Paṇḍita with paternal affection as his own daughter. Many times ardent friends, neighbours, etc., too, of the real parties are found to be referred to as the parties themselves in the reports of matrimonial alliances. To cite only one instance, Peshwa Bājīrao II from Bithoor used to address the husband of his protégé's daughter Rani Lakṣmībai Nevāḷkar of Jhansi of 1857 fame as his 'son-in-law', although the Peshwa himself was a Citpāvana and the rest concerned all belonged to the Karhāḍe sub-division of Mahārāṣṭra Brāhmaṇas. Thus the datum under question is in no way competent enough to challenge RPM's so strongly established authorship of the three Marathi poems.

(ii). Deśasthic (?) Language

A. K. Priyolkar, G. R. Rajopadhye etc. insist that the Marathi language of these three poems points their author to be a Deśastha Brāhmaṇa and to substantiate this impression cite a dialectical form मायेचना in *Damayantīsvayaṁvara* 250—

मायेचना सुख मनीं कमनीय बाला ।
मायेसही विसरली न पुसेच बाला ॥.....

as of typical Deśastha usage. However, in the case of this citation, while the Tanjore MSS read मायेचना, a few others, including also the basic MS of the original *Navanīta* recension, read मावेचना; and in the absence of the poet's own MS, how can we conclude exactly the genuine form originally employed by him ? Further, both the alternative forms मायेचना and मावेचना are declared by other scholars to be of alike general usage in all parts of Mahārāṣṭra and unrestricted to any particular communities or sub-castes. The *Damayantīsvayaṁvara*, as shown above, is not without traces of some dialectical forms current at Chaul. Granting that some dialectical forms extant in these three poems are specially popular with Deśasthas, their use also by a Citpāvana poet influenced directly or indirectly by earlier and contemporary Deśastha

poets and surrounded for years by Deśastha families at Tanjore would be quite natural and least unexpected. It will be shown further on that the *Gaṅgālaharī-ṭīkā*, wherein the author vividly declares his origin from Konkan, makes an archaic use of a pronoun form usually traced in compositions of Deśastha authors. Thus the so called Deśasthic trait of the language of the three poems cannot go to deprive RPM of their authorship.

Final Conclusion : RPM Wins the Case!

After this unbiased thorough consideration of all the pertinent external and internal data hitherto brought on record, the only rational conclusion that can be drawn finally is that RPM is the legitimate author of the *Damayantīsvayaṁvara*, the *Gajendramokṣa* and the *Rāmadāsavarṇana* and the controversy raging for so many years over their author's identity has now to be settled in RPM's favour.

This settlement of the controversy lacks only a direct statement evidence of the type mentioned in our Footnote 134. But if such a reliable direct statement in favour of any Raghunātha had been available, the controversy would not have arisen or continued at all and so many Marathi scholars and historians would have found no occasion to exert their brains over its solution for all these years ! Our solution of the controversy, quite rational and hardly likely to be controverted by further discoveries as it is, may still be kept open for due revision in the light of such a direct statement, if at all the same comes to light at any further stage. Under the extant conditions, at any rate, the present settlement has to be regarded as final.

This identification of the author is also of much consequential help in the proper understanding of some puzzling passages of the *Damayantīsvayaṁvara*. However, any further discussion in the direction is not pertinent with the scope of this Introduction.

V (e)

We now turn to the fourth and last Marathi poetical work of RPM's almost definite authorship, viz. the *Gaṅgālaharī-ṭīkā*.

(iv) गङ्गालहरी-टीका — This is a metrical Marathi rendering of Jagannātha-Paṇḍita's *Gaṅgālaharī*, a celebrated Sanskrit hymn in adoration of the sacred river Gaṅgā. The MSS term this rendering a 'ṭīkā' not only at its commencement and termination but at its each verse following the original Sanskrit verse.

Its Discovery, etc. : Four MSS

This *Gaṅgālaharī-ṭīkā* has not yet been put to print and had been quite unknown to historians and bibliographers of Marathi literature and untraceable in published MSS Catalogues, until it was eventually noticed

by Y. G. Phaphe in his pre-mentioned paper 'Kavi Raghunātha-Paṇḍita Manohara' published in the March 1938 issue of the *Sahyādri* as a probable work of RPM's authorship. However, three MSS of this ṭīkā, also including the Sanskrit original, had already been stocked by the Manuscripts Library of the Scindia Oriental Institute nearly three years earlier against Accession Nos. 2870, 3690 and 3691 respectively and their brief details subsequently appeared in the Institute's *Catalogue of MSS*, Part II,[172] published in 1941. Of these, the first MS is scribed at Lashkar-Gwalior in Saṁvat 1907 (=1850 A.C.), the second is undated but evidently[173] later than Saṁvat 1864 (=1807 A.C.), and the third is scribed at Jhansi in Saṁvat 1871 (=1814 A.C.). A fourth MS of the ṭīkā, scribed at Ujjain in Saṁvat 1889 (=1832 A. C.) and also containing the Sanskrit original but slightly broken in the middle, is in Y. G. Phaphe's possession at Poona. Only these four MSS of the ṭīkā have been brought to light so far. In respect of age they are all considerably removed from its likely date of composition, and additional MSS much earlier in date are needed to facilitate a thoroughly satisfactory critical edition thereof. As it is, I have prepared a tentative critical edition of the ṭīkā on the basis of the said four MSS with Introduction and Notes in Marathi, also appending thereto a critical version of the Sanskrit original (with variations) with further help from many additional MSS and printed sources. As the edition may still take some time to see the light of the day, the important pertinent results of my study of the ṭīkā, also including a few pertinent finds by Y. G. Phaphe, may be furnished here very briefly.

Its External Details

Jagannātha-Paṇḍita's *Gaṅgālaharī*, according to its current version consists of fifty-three verses, Nos. 1-48 being in Śikhariṇī and the subsequent five verses being in Pṛthvī, Śārdūlavikrīḍita, Sragdharā, Upajāti and Anuṣṭubh metres respectively. The present Marathi rendering thereof is almost samaślokī, i.e. in identical metres except in the case of Verse 49, which according to all the four MSS is rendered per two verses of the Āryā (Gīti) metre. Four verses, Nos. 13,20,24 and 38, are rendered each per two verses in the same Śikhariṇī metre. Further, in the case of two other verses, Nos. 10 and 43, while the rendering is samaślokī according to two MSS, it is per two verses in Āryā (Gīti) metre for each according to the other two MSS. In connection with this divergence, my own tentative impression is that both the samaślokī and the Āryā renderings in each case are by the author himself, that he first prepared the samaślokī rendering and, after it had circulated to some extent, he felt it to be inadequate and therefore substituted it each per two Āryā verses that conveyed the fuller sense of the original, and that both the renderings have remained in circulation. Of course, this tentative

172. P. 30, Serial Nos. 665, 669 and 670.
173. The MS also contains Dalapatirāma's Sanskrit commentary, composed in Saṁvat 1864, on the hymn.

impression is open to due revision in the light of much earlier MSS or other pertinent evidence, if and when brought to light. The main ṭīkā thus consists of fifty-eight verses according to one version and of sixty verses according to the other. It is further prefixed and affixed respectively with the author's own four-verse Prologue and one-verse Conclusion, the metrical allotment of the five extra verses being– Āryā (Gīti):1, Bhujaṅgaprayāta:2, and Śārdūlavikrīḍita:2.

Its Merits and Chronological Importance

The ṭīkā, though it here and there employs the very Sanskrit words of the basic hymn, is, on the whole, a fairly perfect rendering thereof. It, like some other meritorious works by our author, had so far remained sunk into oblivion only by sheer chance or queer fate. In respect of literary worth, it is indeed a valuable contribution to the rich treasures of mediaeval Marathi poetry. It is in my opinion more faithful to the original and more lucid in exposition than the other popular and oft-printed samaślokī Marathi rendering of the *Gaṅgālaharī* passing under Vāmana-Paṇḍita's name [174]. The above furnished details will duly testify to our author's zeal for perfection, sometimes even at the cost of the restriction of rendering each original verse per a solitary and same-metre verse. In another vital respect the present Marathi ṭīkā enjoys a unique position. As shown by me in detail in my paper "Jagannātha-Paṇḍita and Raghunātha-Paṇḍita—Importance of the Latter in the Fixation of Original Readings of the Former's Gaṅgālaharī" read [175] by me on 1-11-1953 before the Classical Sanskrit section of the 17th session of the All-India Oriental Conference held at Ahmedabad, this Marathi rendering of the *Gaṅgālaharī* is considerably earlier in age not only than the other known vernacular renderings of the hymn but also than all the recorded Sanskrit commentaries thereon and very competently enables restoration of the genuine original readings of the basic hymn.

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174. As shown by me elaborately in my paper "वामनी(?) गङ्गालहरीचा खरा कर्ता–'सखा' कवि" contributed to the *Mahārāṣṭra-Sāhitya-Patrikā* (Vol. 25, No. 104, January-March 1953, Pp. 26-31), the ascription of this popular rendering of the *Gaṅgālaharī* to Vāmana-Paṇḍita or to any of his namesakes is not warranted by its MSS or by other scriptual evidence, it is removed from Vāmana-Paṇḍita (*c.* 1608-1695 A.C.) by over a century and its real author is probably one Sakhā-Kavi as suggested by its concluding verse—

न जाणें चातुर्या सुरसपदलालित्यरचना ।
परी गङ्गा येथें अपण वदवी चारुवदना ।।
जगन्नाथाचे तैं करि सकळ भावार्थ उघडे ।
तमोभ्रान्ता जेंवीं दिनकर सखा दृष्टिस पडे ।।

traced in MS Accession No. 6233 of the Manuscripts Library of the Scindia Oriental Institute.

175. Vide its summary in the *Summaries of Papers* (Pp.34-35) issued by the Ahmedabad session of the Conference. The full paper is now published in the *Research Journal of the Vikram University* (*The Vikram*), Vol. II, No. 4 (November 1958).

An Appreciation : Some Specimens

Here the author's main aim evidently is to do due justice to the original while abiding by the restriction of same-metre rendering to the possible extent, and not to display his own art and fancy. Still his language and style in the rendering are fairly smooth and chaste, though not so ornate and alliterative as in the *Damayantīsvayaṁvara*. He however appears to be in fairer spirits in his Prologue and Conclusion, which may be reproduced here :—

Prologue :

श्रीगौरीसुत येकदन्त नमुनि श्रीशारदेच्या पदा।
श्रीनाथादिकुलेन्द्र वन्दित असे प्राप्त्यर्थ सत्संपदा ।।
सन्तांला गुरुमण्डला नमन हें नाशावया आपदा।
सर्वांचे सदयेक्षणें सुकविता पावो गरीयास्पदा।। १अ।।

जगन्नाथकाव्यास भेदावयाला।
जरी वेंचिलें म्यां समग्रा वयाला।।
तरी श्लाघ्य नाहीं; फळीं नारळाच्या।
न भेदार्ह युक्ती शुकाच्या बळाच्या।। १आ।।
शिशूशब्द ते बोबडे ही रसाचे।
सुधेतुल्य कल्पी मनीं तात साचे।।
तसें काव्य माझें बुधीं आदरावें।
हिताहीतपन्थीं न चित्ता भरावें।।१इ।।
उडती चक्राङ्ग नभीं, शलभ उडे त्यांत धाकहीन मनीं।
तद्वत् सन्तकृपेनें ग्रन्थीं, खलदोषधाक मी न मनीं।।१ई।।

Conclusion :

श्रीपल्लीश सुरेन्द्र भार्गवकृता भूमीवरी नांदतो।
तत्पादाब्जपराग राघव सदा अत्यादरें वन्दितो।।
तेणें प्राकृतपद्यहृद्यसुमनें निष्ठागुणीं साधुनी।
माला अर्पिलि जह्नुजेस म्हणुनी हे मानिजे साधुंनीं।।१उ।।

A few stray specimens from the main ṭikā, too, may be furnished here :—

श्रुतींचें सर्वस्व त्रिदशगणसत्कर्म सतनु।
सुधेचें हें बन्धू सकलवसुधाभाग्य अतनु।।
समूहें ऐश्वर्य त्रिजगजनिता कामरिपुचें।
तुझें वारी ऐसें दुरि करु अकल्याण अमुचें।।१।।

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तुझ्या आलम्बानें बहुत मज गर्वें डवरिलें।
हटें स्वर्गौकांला अतिशय अवज्ञेंत धरिलें।
जरी औदास्यातें जननि! अधुना भाविसि धरूं।
निराधारी कोणाजवळ वद मी रोदन करूं?।।५।।

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सदा नाचो गौरीपति, विधि समाधीं सुख धरू ।
मुरारी निद्रेतें अविरत अनन्तावरि करू ॥
पुरे प्रायश्चित्तें तप यजन दानेंहि करुनी ।
इहेची दाती तूं जननि ! जरि या जागसि जनीं ॥२३॥

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पिऊनी त्वद्वारी सहचर बहू मूढ करुनी ।
रमाया गेलों मी, किमपि तरि विश्रान्ति न मनीं ॥
नसे निद्रा आली बहु दिन मला जागर असे ।
तुझे शीतोत्सङ्गीं निजिव मज आतां सुखरसें ॥४६॥

\+ + + +

शरच्चन्द्रश्वेता, हिमकरकला शोभन शिरीं ।
कराम्भोजीं कुम्भाम्बुज अभय चौथा वर धरी ॥
सुधाधारातुल्याभरणवसनें शुभ्र मकरीं ।
बसे, ऐसी ध्यातां परिभव तया स्पर्श न करी ॥४८॥

\+ + + +

गेले मन्त्र बुडोन, औषधविधी कोमावले, त्रासले ।
सारे देव, अणी सुधा वितुळल्या, ते मोहरे भङ्गले ॥
तोयें क्षालिसि कालियारिचरणा, स्वर्गीं वहासी बरी ।
जो संसारअही डसोनि चढला तो ताप माझा हरीं ॥५०॥

Notably enough, this Marathi rendering in some cases retains unmarred the figures of sense etc. for which the basic *Gaṅgālaharī* verses are cited[176] as illustrations in Jagannātha-Paṇḍita's own *Rasagaṅgādhara.*

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176. These citations in the *Rasagaṅgādhara* unmistakably prove that the *Gaṅgālaharī* was not the last-breath composition of Jagannātha-Paṇḍita and falsify the popular myth that, at the pathetic spontaneous flow of the *Gaṅgālaharī* from his mouth at a Banaras ghāṭ, Jagannātha-Paṇḍita along with his alleged consort the Yavanī was compassionately picked up by incarnate Gaṅgā who instantly granted salvation to both. As a matter of fact, the entire Yavanī romance now so popularly associated with Jagannātha-Paṇḍita (1590-1665 A.C.) finds no basis or support in Jagannātha-Paṇḍita's own works or from other contemporary authors and has to be pronounced as a late fabrication of facts. Vide P. V. Kane: *History of Sanskrit Poetics*, P. 312, and V. A. Ramaswami Sastri: *Jagannātha-Paṇḍita* (Annamalai University Sanskrit Series No.8), 1942, Pp. 19-21. However, the myth in its current form appears to have come in vogue within about 150 years after Jagannātha-Paṇḍita's demise. Vide P. K. Gode's paper "The tradition about Liaison of Jagannātha Paṇḍitarāja with a Muslim Lady (Yavanī): Is It a Myth?" in *Bhāratīya Vidyā*, Vol. IV, No.1, Pp.57-62.

It is very noteworthy that RPM, who wrote the present *Gaṅgālaharī-ṭīkā* within a few years after Jagannātha-Paṇḍita's demise, describes (Verse 1ā) the *Gaṅgālaharī* only as a high class knotty 'Kāvya', i.e. poetical composition, of the celebrated author and does not appear to allow thereinto any peep to the Yavanī episode !

RPM's Authorship of the Ṭīkā

In the case of this *Gaṅgālaharī-ṭīkā*, too, as in the case of the *Damayantīsvayaṁvara* etc., RPM's authorship is not self-evident and needs to be established on rational grounds.

The author of the ṭīkā records his name as 'Rāghava' specifically only in his Conclusion. The same name further appears to be suggested by him in a veiled manner in Verse 1ā of his Prologue by comparing himself to a parrot unable to pierce through the cocoanut with all its devices of might, as a parrot is popularly called 'Rāghū' in Marathi. In the Conclusion the author further describes himself as an ardent devotee of the principal Deity, viz. the venerated God of Pallī, flourishing on the land created by Paraśurāma, i. e. in all likelihood the shrine of Ballāḷeśvara-Gaṇapati of Pālī in Konkan. We have duly seen above that RPM under metrical exigencies moulds his name as 'Rāghava' not only in the *Cikitsāmañjarī* and the *Vaidyavilāsa* but also in the *Gajendramokṣa*, that he records his personal close attachment to Gaṇeśa in the two medical treatises and that the Manoharas of Chaul hereditarily worship Ballāḷeśvara-Gaṇapati of Pālī as their family-God. Thus there is a clear *prima facie* case for RPM's authorship of this *Gaṅgālaharī-ṭīkā*.

Two of the four basic MSS almost at the close of the hymn furnish Verse 52 in the ṭīkā as—

जे शोभवी कामरिपूत्तमाङ्गा ।
सद्या करी लोकविपत्तिभङ्गा ।।
मनोहरोत्तुङ्ग तरङ्ग जीचे ।
गङ्गा हरू कल्मष मद्वपूचे ।।

and its Sanskrit original as—

विभूषितानङ्गरिपूत्तमाङ्गा
सद्यः कृतानेकजनार्तिभङ्गा ।
मनोरमोत्तुङ्गचलत्तरङ्गा
गङ्गा ममाङ्गान्यमलीकरोतु ।।

The other two MSS, however, reversely read in the third quarter मनोरमो० in the ṭīkā and मनोहरो० in the Sanskrit original. In case the first two MSS record the genuine original readings here in both the cases, it may be well surmised that the author of the ṭīkā by rendering the word 'Manorama' of the original by the synonymous Sanskrit word 'Manohara' in his ṭīkā only furnishes, in the manner of many other Marathi poets, a veiled clue to his identity and origin in the Manohara family.

Further Evidence for RPM's Authorship

Our ascription of the *Gaṅgālaharī-ṭīkā* to RPM is amply corroborated by pertinent internal and external factors as set forth below.

1. Attachment to Gaṅgā

The author's ardent veneration for Gaṅgā springs forth, in the midst of other poetic topics, at least six times in the *Damayantīsvayaṁvara*--vide 5, 11, 31, 118, 121, 181. A Marathi metrical rendering of a celebrated Sanskrit hymn to Gaṅgā is therefore not unexpected from his pen. Curiously enough, the author terms the *Damayantīsvayaṁvara*, too, a 'ṭīkā' of the basic epic in its Verse-Colophon—

...सर्वां "नैषध विद्वदौषध" असे विख्यात वाग्धोरणी ।।
हे त्याचेंचि टिका ...

It may be reasonably surmised that in the composition of the *Gaṅgā-laharī-ṭīkā* at an earlier stage the author felt his poesy unduly fettered by the imposed restrictions of word-to-word and same-metre rendering and consequently he took recourse to free unrestricted rendering in the composition of the *Damayantīsvayaṁvara* and the *Gajendramokṣa* at a later stage.

2. Literary Identities and Parallelisms

Numerous words, forms, bases etc. employed in the *Gaṅgālaharī-ṭīkā* are common to RPM's *Damayantīsvayaṁvara* and other works, e. g., अम्वुज, अलि, आकार, आकृति, आख्या, आदरणें, आदरें, आस्य, उद्धरणें, उद्धारणें, उल्लास, ओघ, कथा, कन्दर्प, काम (two senses), कीर्ति, कुशल (two senses), कृपा, क्रीडा, गणणें, गुणगण, गुरु (=father), घन, घर्षित, चित्त, जनित, ठेवा, तुळणें, त्यजणें, त्यागणें, त्रिजग, त्वरित, थोर, दुरित, द्वय, धनी, धाक, नलगणें, नांदणें, निघणें, निरखणें, निववी, निवारी, निवासें, पथ, पन्थ, पीयूष, प्रकट, प्रबळ, फणि, वन्धू, वहुत, बुध, भङ्गणें, भर, भली, भावणें, भासणें, भ्रमुनि, मख, मग, मण्डल, मदान्ध, मदीय, मन्द, मलिन, महा, महिमा, मही, माथां, मानणें, म्हणुनि, म्हणोनी, यास्तव, युक्ति, युगल, युवति, योजणें, रचणें, लिखित, वसुधा, वायु, विकसणें, विकासें, विचरणें, विदारणें, विधि (=ब्रह्मदेव), वियोग, विलसणें, विवर, विशाल, विश्रान्ति, विश्वास, विषम, विस्तारणें, शमन, श्रम, श्रवण, सखे, संकोच, संघ, सतत, सती, सदय, सन्त, समीर, संपदा, साधणें, सामर्थ्य, सुकृत, सुधाधारा, सुमति, सुरेन्द्र, स्नेह, स्वभावें, स्वादु, स्वामी, हस्त, हळुच, हृद्य, क्षणभरि, etc. Although these words etc. are not uncommon in Marathi and may and do occur in other poets' compositions, still many of them, as also noticed by Priyolkar[177], are remarkably favourite with Raghunātha-Paṇḍita. There are also a number of cases of identities and parallelisms of ideas and expressions that with their bulk lend a strong emphasis to the common authorship of these works. Only a few major instances may be cited here.

(i) For the following passages from the *Gaṅgālaharī-ṭīkā*, parallels will be found from among our previous citations from the *Damayantīsvayaṁvara* etc.:—

२०...सुरस्त्री वक्षोजीं मलयज असे चर्चित सदा...
३६...तुझे ठाईं अम्बे ! द्वयभुवनभारास धरितो ...
४०.....:तुझा तो लहरिचय वर्तो जयभरें

177. **रघुनाथ पंडित--चरित्र व काव्यविवेचन,** Pp. 33,37,etc.

३२.........**मनुजश्रोत्रयुगलां**........

३४ विदारीती विप्रां गुरु**युवतिसङ्गें** विलसती.....

१८.....**शमन**हि अविद्येस विलसे

(ii) Some of the other remarkable parallelisms are as follows :—

Gaṅgālaharī-ṭīkā	*RPM's Other Works*
१अ..सुकविता पावो **गरीया**स्पदा ।।	...सामा नाडी **गरीयसी** ।। —*Nāḍijñānavidhi* 12
१इ..**शिशु**शब्द ते बोबडे ही रसाचे। सुधेतुल्य कल्पी मनीं तात साचे।।	चेष्टितं हि **शिशोः** किञ्च- ज्जायते महतां मुदे । —*Cikitsāmañjarī* 7.81
१इ..तसें **काव्य माझें बुधीं आदरावें** ।	...स्तवन करी **रघुनाथ तयाचें** **कवन आदरावें** ।। —*Damayantīsvayaṁvara* 209
३......**भवसती**......	......**नळसती**च...... —*Ibid* 2
३...क्षणभरि तिचा **कोप धरिती**	...**कोपातें न धरीच** तो नळ... —*Ibid* 16
८...तुझी हे गङ्गाख्या **श्रवण करितां** सौख्य चढवी ।	असो, ऐसी ही कथा सौरसाची । **श्रवण करितां** बहु गोड गमे साची ।। —*Ibid* 141a
१४...मनीं निर्लोभाच्या **गुणगण** तुझा लोभ करितो ।	...अगणनभणननिपुणफणिमणिमुखिं निज **गुणगण** गुणगुणयन्ती ।।... —*Ibid* 75
	...मुदेनें मोदेना नळ**गुणगणीं** जे गुणगुणी ।। —*Ibid* 146
६ **स्वभावें** जें शीता**कृति** जल अणी निर्मल असे ।	सरसा**कृति** पद शिरसाचें मृदु फुलसें **स्वभावें** । —*Ibid* 209
१८...**धनी** तीर्थांचें हें तव वपु...	..मी चन्द्रान्वयास **धणी** ..... —*Ibid* 81

Gaṅgālaharī-ṭīkā	*RPM's Other Works*
२० क ..स्वभावें कुंकाच्या **सघन** उदकीं **कान्ति** दिसती ।।	...देहीं जयास मिरवे **घन कान्ति** सारी । —*Ibid* 243
२४ क ..**गदार्ती** मी **सिद्धि**प्रतिनिधि असा **वैद्य** असती ।।	...कृतं प्रभाते प्रपिबेद् **गदार्तिः**.. —*Cikitsāmañjarī* 2.8 घर्मोदकं संस्रवते **गदार्तिः**...... —*Ibid* 7.34 ...स **सिद्धिं** परां याति धीरोऽपि **वैद्यः** ।। —*Ibid* 1.4
२८ असा तो मी अम्बे **करुनि करुणा** पूत करिसी ।	.कैसा तोयचरें गजेन्द्र धरिला तो ही तया माधवें । कैसा सोडविला **करूनि करुणा** भक्तैकहृद्‌बान्धवें ।। —*Gajendramokṣa* 2 ...अथवा **करूनि करुणा** । त्या वरुणा वरीं कां ।। —*Damayantīsvayaṁvara* 214
३१ कुतर्कातें **ध्यानीं धरुनि** परवर्में विवरितों ।।	**ध्यानीं धरूनि** तिजला मन हें निरीक्षी । —*Ibid* 77
३२ **विशाला नेत्रांची** सफल-करणी काय घडली ।....	भृङ्गें विराजित नवीं अरविन्दपत्रें । पाहूनि मानुनि तुझींच **विशाल नेत्रें** ।। —*Ibid* 78
३९...जरी मातें तूं या **विषम समईं** दूर धरिलें।।	...तसेही गेले कीं **विषम समयीं** सोडुनि कसे ?।। —*Gajendramokṣa* 33
४१ किती **येती** तूझ्याजवळि जन **धांवोनि** जननी ।	गजबज बहु जाली माय **धांवोनी आली** । —*Damayantīsvayaṁvara* 149
४३ ख तव तीरवृक्ष ऐसे असोत **माझे सखे** सदा मातें ।।	**सखे माझे** परतोनि घरा येतां । —*Ibid* 51
४४ .असो; मी तों तूझे स्मरणिं बहुसा काम धरुनी । जगज्जालातें या जननि ! **तृणजालासम गणीं** ।।	...**तृणकणि गणि** जैसा त्यासि धैर्यें **गणीतो** ।... —*Ibid* 210

Gaṅgālaharī-ṭīkā	*RPM's Other Works*
४७...न **योजावी** हेला...	कोण **योजावी** नोवरी नळाला ?।... —*Ibid* 136
४८...**सुधाधारा**तुल्याभरणवसनें...	कथा बोलूं हे मधुर **सुधाधारा**।... —*Ibid* 3
५१...साभिप्रायें भवानी **हळुच हसुनिया** पाहती होय तूंतें।	...पळुनि जवळि करुं मिळुनि हृदयिं धरुं कळुनि मदभिगति **हळुच हसन्ती**॥ —*Ibid* 75 Vide also *Ibid* 76, 103, 104, 150, 178 etc. and *Gajendramokṣa* 24.
१उ...प्राकृत**पद्यहृद्य**सुमनें....	श्रीरामदासगुरुवर्णनरूप **पद्यें**। वृत्तें वसन्ततिलका सुजनैक**हृद्यें**॥ संख्या करूनि दशकावरि एकतेनें। केली अपूर्व रघुनायकपण्डितानें॥ —*Rāmadāsavarṇana* 11 .....जठराग्निकरं **हृद्यं**..... —*Cikitsāmañjarī* 3.13

3. Dative Sense from 'tumun' Forms

A very characteristic feature of Raghunātha-Paṇḍita's style vividly marked in his three Marathi poems and also noticed by Priyolkar in his Notes is his employment of Marathised forms of infinitives derived by adding the termination 'तुमुन्' to the roots to yield the pertinent Dative sense. Vide *Damayantīsvayaṁvara* 62 छाया **करूं** तपनदीप्तिस तें निवारी, 68 जों जों घनस्तन **भरूं** अवकाश देतो, 92 कोण्ही वणिग्जन **विकूं** तुळितां तराजे., 159 ...परस्परविवाद महाफणींचे॥ मी जाहलों करविता **निरखूं** तमासे।..., 163...विधीनें तशा त्या **तुळूं** पाहिजेल्या।..., 230 येणेंपरीच अनळासि यमाधिपासी। पाशीसही तरि **वरूं** वदतां नृपासी॥...,*Gajendramokṣa* 25 ...क्रीडा **करूं** उतरला गज निम्न देशीं॥, 29 जें ग्रस्त तें पद **सुटूं** गज युक्ति दावी।...,30... सोंडेनें सुसरीस वोढुनि जळाबाहेर **काढूं** तटीं। पाषाणावरि आपटूनि **रगडूं** पाहे धरी सेपुटी॥, *Rāmadāsavarṇana* 1 आम्हांतुम्हांस भववारिधिमाजि **तारूं**। जें वाचितां परिसितां मग होय तारूं॥, etc. A brilliant instance of this feature very strongly confirming the common authorship under discussion is furnished by *Gaṅgālaharī-ṭīkā* 14—

निघालीसी स्वर्गींहुनि महि अशोकास्पद **करूं**।
जटाजूटीं बद्धा करुनि वसवी षण्मुखगुरू॥
मनीं निर्लोभाच्या गुणगण तुझा लोभ करितो।
तयाला पूर्णत्वें जननि! बहु हा दोष वसतो॥

Here करूं=कर्तुम्=करण्यासाठीं.

4. 'Group' Words Expressing Abundance

While exposing Raghunātha-Paṇḍita's affinity with Sāmarāja, Priyolkar ably detects [178] the former's style of compounding the 'group' words ओघ and संघ with other nouns to denote their abundance. However, a further synonym गण is also similarly employed in the *Damayantīsvayaṁvara*. Hence the due induction from these instances should be that the author is used to compound any word meaning 'mass' or 'multitude' with other nouns to denote their plural number or excessive quantity. Marvellously enough, the *Gaṅgālaharī-ṭīkā* affords numerous parallels for the author's style in this respect. Compare—

Gajendramokṣa	*Gaṅgālaharī-ṭīkā*
कण्टकौघ (29), विषौघ (38)	तीर्थौघ (17)
Damayantīsvayaṁvara	(The basic word in the original
कथौघ (1), कुसुमौघ (84),	*Gaṅgālaharī* 17 is तीर्थनिवहा:).
गुणौघ (120), वचनौघ (116)	
गुणगण (75,146)	गुणगण (14), चरगण (25),
	त्रिदशगण, (1), सुरगण (35)
सुकृतसंघ (69), नामाक्षरसंघ (136),	षडङ्घ्रिसंघ (43)
किरणसंघ (159)	

Some further synonyms, e. g. चय, जाल, पटल, प्रकर, वर्ग, व्रात, श्रेणि, समिति, समूह, संभार, etc., too, are found similarly employed in the *Gaṅgālaharī-ṭīkā*. All these words along with a few additional synonyms occur under similar conditions in the original *Gaṅgālaharī* and other poetical works by Jagannātha-Paṇḍita and our author has in much likelihood incurred this feature [179] of his style from them.

5. Direct Impressions from Jagannātha-Paṇḍita

A minute scrutiny further reveals directly in the *Damayantīsvayaṁvara* itself many other deep impressions of our author's close study of the *Gaṅgālaharī* and other works by Jagannātha-Paṇḍita.

(i) A Methodical Style of Anuprāsa

Almost all the Śārdūlavikrīḍita and Śikhariṇī verses in the *Damayantīsvayaṁvara* are marked with a methodical style of Anuprāsa wherein two fixed syllables in each quarter afford rhythmical alliteration to each other. Vide, for instance,

6 वाजीचें मन जाणता सकळही राजी शिपायी जया ।
याजी होउनि जो द्विजांसि म्हणतो 'या जी धनें घ्यावया' ।।
त्याजी जो धनदापरी सुकृत जें त्या जीव ऐसें गणी ।
गाजी तो नळभूप हूप धरुनी गा जी गुणींच्या गणीं ।।,

178. *Ibid*, P. 38.

179. However, this feature is not peculiar to Jagannātha-Paṇḍita alone, but is general with Sanskrit poets.

56 विसावा घे कांहीं उडुनि लवलाहीं परतला ।
नृपाळाचे स्कन्धीं बसुनि मणिबन्धीं उतरला ॥
म्हणे हंस क्षोणीपतिस तुज कोणी सम नसे ।
दयेचाही केवा तुजजवळि देवा वहु वसे ॥,

etc. Some full verses and quarters of some other verses in the *Gaṅgālaharī* contain this special type of alliteration, e. g.,

9 यदन्तः खेलन्तो वहुलतरसंतोषभरिता
न काका नाकाधीश्वरनगरसाकाङ्क्षमनसः ।
निवासाल्लोकानां जनिमरणशोकापहरणं
यदेतत्ते तीरं श्रमशमनधीरं भवतु नः ॥,

10 न यत्साक्षाद्वेदैरपि गलितभेदैरवसितं
न यस्मिञ्जीवानां प्रसरति मनोवागवसरः ।..
...विशुद्धं यत्तत्त्वं सुरतटिनि तत्त्वं न विशयः ॥,

2 ..प्रवाहस्ते वारां श्रियमयमपारां दिशतु नः ॥,

4 हरत्यन्तस्तन्द्रां तिमिरमिव चन्द्रांशुसरणिः ।..
..ममान्तः संतापं त्रिविधमपि पापं च हरताम् ॥,

etc. It is likely that the same caught our author's attention when he minutely studied the *Gaṅgālaharī* and, unable as he was, in the midst of other fettering restrictions, to enforce that style in his *Gaṅgālaharī-ṭīkā*, he competently carried it through in his subsequently composed Art-poem. Notably enough, this style of Anuprāsa appears in Jagannātha-Paṇḍita's work only occasionally, whereas RPM follows it to the extent of almost all the Śārdūlavikrīḍita and Śikhariṇī verses in his *Damayantīsvayaṁvara*!

(ii) Employment of 'ākāra' to Express a Simile

Peculiar employment of the word 'ākāra' in expressing a simile visible in the *Damayantīsvayaṁvara* (vide 73 कुम्भाकारकुचा, 224 चन्द्राकारवदना) probably traces its source to passages like *Gaṅgālaharī* 48 (सुधाधाराकाराभरणवसनां etc.).

(iii) Inheritance of Some Unusual Words

A few unusual words occurring in the *Damayantīsvayaṁvara*, too, appear to be drawn directly from the *Gaṅgālaharī* and some other works by Jagannātha-Paṇḍita.

A word 'जङ्घाल' (=swift) occurring in *Damayantīsvayaṁvara* 31—

...जङ्घाल जो पवनसंगतिची सवे घे ।
शृङ्गारिला हय तयावरि भूप वेंघे ॥

is extremely scarce with other Marathi poets of the age. It is, however, a Sanskrit word for which Jagannātha-Paṇḍita shows profuse fondness. It is used by him, for instance, at *Gaṅgālaharī* 20—

मरुल्लीलालोलल्लहरिलुलिताम्भोजपटल-
स्खलत्पांसुव्रातच्छुरणविसरत्कौङ्कुमरुचि ।
सुरस्त्रीवक्षोजक्षरदगरुजम्बालजटिलं
जलं ते **जङ्घालं** मम जननजालं जरयतु ।।,

at *Prāṇābharaṇa* 7—

आवध्नास्यलकान्निरस्यसितमां चोलं रसाकाङ्क्षया
लङ्कायावशतां तनोपि कुरुषे **जङ्घाल**ललाटक्षतम् ।
प्रत्यङ्गं परिमर्दनिर्दयमहो चेतः समालम्बसे
वामानां विषये नृपेन्द्र ! भवतः प्रागल्भ्यमत्यद्भुतम्।।,

at *Sudhālaharī* 18—

जीवातुर्जाड्यजालाधिकजनितरुजां तप्तजाम्बूनदाभं
जङ्घालं जाङ्घिकानां जलधिजठरतो जृम्भमाणं जगत्याम् ।
जीवाधानं जनानां जनकमथ रुचो जीवजैवातृकादे-
र्ज्योतिर्जाज्वल्यमानं जलजहितकृतो जायतां वो जयाय ।।

Evidently our author owes this word to Jagannātha-Paṇḍita, although in his ṭikā on *Gaṅgālaharī* 20—

.........................**पटु** ।
तुझें वारी ऐसें मम जननजालास निवटु ।।

he for reasons of metre and alliteration renders it with a synonym.

Another uncommon word जङ्घी occurring in *Damayantīsvayaṁvara* 15—

हे वामनैकपद भूमि, नसोनि **जङ्घी** ।
एके दिनींच रविसूत नभास लङ्घी ।।

seems to be suggested by the base जाङ्घिक employed in *Sudhālaharī* 18 cited above.

Some further words, too, probably relate the same story. Compare, for instance, *Damayantīsvayaṁvara* 44 (**कलकल** कलहंसें फार केला सुटाया।...), 206 (राजे असाल तरि धन्य वसुन्धरा हे । **शोभाल** देव तरि नाक यथार्थ आहे ।।..), etc. respectively with *Gaṅgālaharī* 32 (...तव लहरिलीला**कलकलः**), 48 (...शशिशकल**शोभाल**-मुकुटाम्), etc.[180]

180. Among the other words stressed in our above citations from RPM, 'गुणगण', 'मुदा', etc. are used numerously by Jagannātha-Paṇḍita, while 'गदार्ति', though not present in the *Gaṅgālaharī*, occurs in his *Sudhālaharī* (17).

Thus the *Damayantīsvayaṁvara* bears diverse direct testimony to RPM's close study of the *Gaṅgālaharī* amounting to substantiate his authorship of the *Gaṅgālaharī-ṭīkā*.

6. A Deśasthic (?) Trait in RPM's Works

The Marathi pronoun forms 'जे', 'हे', 'ते' are in universal use as masculine plural and also as feminine singular in poetry. However, these forms are also used as neuter plural, i. e. for the current forms 'जीं', 'हीं', 'तीं', in the poetical works of mediaeval poets and saints like Mukteśvara, Rāmadāsa, Amṛtarāya etc., as revealed by their genuine old MSS. Such a use of these pronoun forms as neuter plural is marked at *Damayantīsvayaṁvara*

80:— जे डोंगरीं उपजलीं पिवळीं विशाळें ।
निम्बें तशीं तव घनस्तनचक्रवाळें ।।......,

118:—
मन्दाकिनीमधिल जे कनकारविन्दें ।
ते जेवितों मृदुलनालमृणालकन्दें ।।...,

206:—
...हे माझ्या नयनाचीं सुकृतें विशेष मी शङ्कीं ।।,

at *Gajendramokṣa* 49—
....
........................श्रीहरी ।
हस्तीं कम्बुसुदर्शनाम्बुजगदा हे आयुधें स्वीकरी ।।..,

and also at *Gaṅgālaharī-ṭīkā* 13—

मदोन्मत्ताचेही स्वमनिं बहु जे निन्द्य ठसलीं ।
पतीतव्रातांनीं सभय बहु जे दूर धरिलीं ।।
महाव्रात्यांनींही कलुष वदनीं ना वसविलीं ।
जयांला कंटाळे पिशुन जन ठेवी न जवळी ।।क।।
असींही दुष्कर्में कितिकजन लोकांस घडलीं ।
क्षणार्धें तैसींही सदय नयनें त्वां विघडिलीं ।।
तथापी अम्बे ! तूं श्रम लव मनीं ना वसविसी ।
जगीं सर्वोत्कृष्टा म्हणनि पर तूं येक असती ।।ख।।

Most of the poets and saints making this archaic use of these pronoun forms, it is true, belong to the Deśastha sub-division of Mahārāṣṭra Brāhmaṇas. However, our author follows in their strain, although in his Conclusion to the *Gaṅgālaharī-ṭīkā* he leaves us in no doubt as to his origin in Konkan !

Slight Shortcomings in the Gaṅgālaharī-ṭīkā

The *Gaṅgālaharī-ṭīkā*, it has to be noticed, evinces slight lack of poetic refinement at a few places. Thus we meet the passages शिशूशब्द (1i), हिताहीतपर्थीं (1ī), अमितपूरवेष्टीत (7), पतीतव्रातांनीं (13 ka), अरीषड्वर्गाचा (26), अपिशुनादीक (37), तिलकाङ्कीत (42), where the really short syllables are rendered long; इहेचीं (23=ईहेचीं), where the initial long vowel is rendered short; जनप्राणा (35), where the syllable preceding a joint syllable is not treated as long; and स्खलितअवसंत्राण (21), सुरभूवनइष्टतत्व (36), इतरजनउद्धारमतिनें (47), संसारअहो (50), where the Vowel-Saṁdhi is not given effect to while compounding the member-words. However, all these literary flaws have crept in here evidently in the author's attempt to fit in the respective words in the imposed metres. We also read न मनी (1ī,12), न चले (10) and न पवे (11) for न मानी, न चाले and न पावे respectively. Here no flaw as such can be proclaimed, as the liberty to shorten the initial long syllable of a verb immediately following the negative particle 'न' is sanctioned by usage in Marathi. This liberty is profusely enjoyed by other standard poets like Mukteśvara, Vāmana-Paṇḍita, Sāmarāja, etc., whose compositions further leave numerous traces of literary flaws of the pre-stated sorts. Although RPM's verses, especially those in Sanskritic metres, in the *Damayantīsvayaṁvara* etc. evince a higher polish and artistic finish as also remarkable immunity from such flaws and slackness, still the slight contrast can hardly challenge his otherwise duly established authorship of the *Gaṅgālaharī-ṭīkā*. The said contrast is easily accounted for by the apt considerations that this is in all likelihood an earlier composition by him and that herein his pen is at times unduly handicapped by the imposed conditions of same-metre rendering etc.

Conclusion

Thus on all logical considerations, the *Gaṅgālaharī-ṭīkā* verily appears to come from RPM's pen. However, the decision may still be kept tentative and open to due revision in the light of a stronger or direct statement evidence to the contrary, if at all the same perchance comes to light in the future.

VI

Eulogistic Allusions to RPM

References to RPM as a poet or poetician by posterior authors are met with only sparingly. Hitherto only three such passages have been brought to light.

1. By Jayarāma Piṇḍe

A contemporary allusion to RPM in Jayarāma Piṇḍe's *Rādhāmādhavavilāsa-Campū*, Ullasa 6, has already been cited and discussed above.

Herein, as we have seen, RPM is referred to as 'Raghunāthabhaṭṭa' bearing a secondary surname 'Cāūrakara' verily denoting his origin from Chaul and is stated to be the Chief Paṇḍita in Śāhāji's Court. The samasyā "शरजन्मा षडाननः" which he is said to have put to Jayarāma reads *verbatim* with the second quarter of *Amarakośa* 1.1.39-40 (कार्त्तिकेयो महासेनः शरजन्मा षडाननः। etc.) enlisting Kārttikeya's synonyms. Hence RPM, who expected from the examinee a poetic completion of this seemingly blunt samasyā, and Jayarāma, who accorded a quick and intelligent double response to that expectation, both elicit high admiration from conversant readers !

The likely date of the Campū and other imports of this allusion therein have received our exhaustive treatment above incidentally.

2. By Uddhava-Cidghana

Uddhava-Cidghana, a Marathi saint and author, in his *Santamālā*, Verse 70—

शिवपण्डित जनपण्डित । विद्याधर रघुनाथपण्डित ।
तान्हाजी अवडकर अवाभक्त । मारकीनाथ लखमाप्पा ।।

includes RPM in his list of Marathi poet-saints.[181]

Although Uddhava-Cidghana does not detail here any specific achievements of the poet-saints enlisted in this Ovī, it is very likely that he was aware of RPM's authorship of devotional works like the *Gaṅgālaharī-ṭīkā* and the *Gajendramokṣa*.

Uddhava-Cidghana is known[182] to be consecrated with guru-mantra some time after Śaka 1611=1689 A.C. and his *Santamālā* appears to be composed considerably later, probably after 1700.

3. By Devanātha

Devanātha (1754-1821), the celebrated Marathi poet-saint from Berar, in his poem No. 232[183] glorifies RPM as follows:—

रघुनाथ पण्डित राणा कवि थोर समर्थ ।
अद्भुत रस केला टीका नैषध ग्रन्थ ।।

181. As noticed by A. K. Priyolkar in his paper "फणस, मराठी कवि व कोंकण" published in August 1950 issue of the *Sahyādri*, P. 435. Uddhava-Cidghana's *Santamālā* is published by V. L. Bhave in his *Sphuṭa Saṁgraha*, Part 1 (*Mahārāṣṭra Kāvyagrantha* No. 9), issued in Śaka 1827.

182. *Mahārāṣṭra-Sārasvata*, P. 618.

183. श्री देवनाथ महाराजांची कविता (*Vaidarbha Kāvyasaṁgraha*, Guccha 2), 1915.

In this encomium RPM is referred to as a paramount Paṇḍita and competent high poet and his composition of the *Damayantīsvayaṁvara* as abounding in marvellous sentiment is specially eulogised.

Notably enough, Devanātha, too, terms the *Damayantīsvayaṁvara* a 'ṭīkā' of the *Naiṣadhīyacarita*. In all likelihood, he had before him the Verse-Colophon (Verse 254a) of the *Damayantīsvayaṁvara* wherein it is specifically mentioned to be a 'ṭīkā' of the basic epic. Thus Devanātha here supplies us with a further substantial evidence authenticating the said Verse-Colophon and rendering valueless its non-inclusion in the evidently later three Tanjore MSS implicitly relied upon by Priyolkar.

The Berar myth disparaging our author at Devanātha's hands has been shown above to be incredible.

VII

Citations from RPM

Besides the above poetical allusions, a number of medical citations, too, from RPM have come to my notice. At least five major medical compendiums cite or incorporate bodily some remedies or versions of some Rasas mainly as appearing in RPM's *Vaidyavilāsa*, specifically or anonymously.

1. In the Yogaratnākara

The *Yogaratnākara*, a voluminous and very popular but anonymous medical compendium, cites several remedies from the *Vaidyavilāsa*. Some of these citations specifically refer themselves to their source. For instance, in the section on Dental Diseases—

...पिष्ट्वा च सारिवापर्णं दृढं दन्तेषु धारयेत् ।
पतन्ति दन्तकीटाश्च चाञ्चल्यं हरति क्षणात् ॥
इति **वैद्यविलासात्** ॥...... (—P.440 [184]),

in the section on Nose-Diseases–

...रक्ताम्रस्वरसः शुद्धस्तक्रेण सह नस्यतः ।
तस्य पर्णानि पिष्ट्वा च बध्नीयान्नासिकामुखे ॥
पतन्ति कीटकाः सद्यो योगोऽयं त्रिदिनैर्हितः ।
पीनसान्मुच्यते रोगी शतशोऽनुमितं त्विदम् ॥
इति **वैद्यविलासात्** ॥.........(—P.453),

184. As previously mentioned (Footnote 7), the Ānandāśrama Sanskrit Series edition of 1900 is referred to. All these passages are extant in the N. S. P. edition, too.

etc.[185] The first passage is duly located *verbatim* as 7.12 in the pre-mentioned three MSS of the *Vaidyavilāsa* at the S.O. Institute. It is absent in the *Cikitsāmañjarī* and is evidently one of the after-thought additions at the *Vaidyavilāsa* stage by RPM himself. The second passage, too, is duly located in the three MSS as 7.21-22, with the variation त्रिदिने for त्रिदिनैः. It is also present in the *Cikitsāmañjarī* as 6.41-42 with further variations कोकम्बस्वरसः and ऽनुमतं for रक्ताम्रस्वरसः and ऽनुमितं respectively. The *Yogaratnākara* further cites many passages from the *Vaidyavilāsa* anonymously. For instance, in the section on Dental Diseases a further verse on P. 441--

छिन्नया पिष्टया वारा दन्तशूलो विनश्यति ।
स्वेदिता रवितोयेन चलतां नाशयेद् ध्रुवम् ॥,

located *verbatim* as 7.9 in the *Vaidyavilāsa* and 6.30 in the *Cikitsāmañjarī*, many remedies on Female Diseases including Quickness of Foetus on P. 492 f. identical verbally with *Vaidyavilāsa* 7.55-66 and *Cikitsāmañjarī* 6.64-75, etc., etc.

These citations traced in the *Yogaratnākara*, which is an authoritative medical compendium immensely used by the present day Vaidyas with all confidence, indeed speak for RPM's high status in the medical sphere. They also further serve as a crucial evidence in the settlement of the chronology of the *Yogaratnākara* itself. P. K. Gode in his paper "Date of Yogaratnākara etc." published in the *Bhāratiya Vidyā*[186] in 1943 had on the strength of other evidences assigned the *Yogaratnākara* to some time between A. C. 1650 and 1725. But in my subsequent paper "Date of Yogaratnākara ....After 1697 A. C." published in the same journal[187] in 1951 I have since revealed that the upper limit 1650 for its date fixed by Gode is at once necessitated to be reduced by at least 47 years on account of its specific citations from the *Vaidyavilāsa* composed in 1697.

2. In the Bṛhad-Yogataraṅgiṇī

The *Bṛhad-Yogataraṅgiṇī*[188], another gigantic medical compendium published in two volumes from Poona, incorporates in its body, without specifying the source, some medical verses that are located *verbatim* in RPM's *Vaidyavilāsa*. For instance, it adopts in its Chapter 59 (P.384) the version of Śītāri-Rasa—

सितमल्लमनःशिलाहिफेन-
रसकाम्भोधिजताप्यतुल्यभागैः ।
सुषवीरसमर्दितैस्त्रिवारं
भज शीतारिमिमं सितार्धगुञ्जम् ॥३८॥
सेवनाद्धरते तीव्रं ज्वरं शीतं महोल्बणम् ।
मात्रात्रयेण निःशेषं पथ्यं मुद्गौदनं स्मृतम् ॥३९॥

185. Vide P. 509f., etc. for other specific citations from the *Vaidyavilāsa*.
186. Vol. IV, Pp. 154-156.
187. Vol. XII, Pp. 59-61.
188. Ānandāśrama S. Series No. 71, 1913.

as traced *verbatim* at *Vaidyavilāsa* 9.104-105, and further in its Chapter 147 (P. 984) the version of Pramadānanda-Rasa—

कणा जातिजं हिङ्गुलं टङ्कणं च वराटं विषं हेमबीजं च विश्वम् ।
भृशं मर्दयेन्निम्बुनीरेण यामं तथा धूर्ततोयेन भृङ्गीरसेन ॥४॥
अदभ्रे च मेहे विकारे ग्रहण्यां कफे वातशूले सृतौ खण्डमेहे ।
प्रशस्तः सितासेवितः शुक्रकारी रसः सर्वदानन्दनामा प्रसिद्धः ॥५॥
चपलानवयौवनभिन्नमदाप्रमदाशतदर्पहरः स रसः ।
कथितो भृगुणा मुनिना शतशोऽनुमितो रसिके रसराजपरः ॥६॥

as traced *verbatim* at *Vaidyavilāsa* 9.20-22. Both these Rasas are detailed in the *Cikitsāmañjarī*, too, at 7.56-57 and 18-20 respectively, with the main variation ज्वरं निहन्ति सकलं तीव्रं etc. for सेवनाद्धरते तीव्रं ज्वरं etc. in the first case and कथितो रघुनाथविदा for कथितो भृगुणा मुनिना in the second case.

Chronology Embarrassed !

This *Bṛhad-Yogataraṅgiṇī* is ascribed by its editor to Trimallabhaṭṭa, most probably on the evidence of some MSS, and the whole affair causes much confusion in respect of chronology. The original *Yogataraṅgiṇī* authentically ascribed to Trimallabhaṭṭa is in bulk hardly one-fourth of the present *Bṛhad-Yogataraṅgiṇī*. Its MSS are traced numerously as recorded by Aufrecht[189] and others. It is also definitely earlier than our RPM, as one[190] of its MSS in the Government Collections of MSS at the Bhandarkar Oriental Research Institute, Poona, is dated Saṁvat 1703=1646 A. C. That original *Yogataraṅgiṇī*, as revealed in my close perusal of some of its old MSS in the Manuscripts library of the S. O. Institute, has no traces of the verses cited above. On a careful comparison it appears that while the present *Bṛhad-Yogataraṅgiṇī* incorporates within itself the whole of the original *Yogataraṅgiṇī* including even the Prologue and the Conclusion thereof, it intersperses at each stage here and there a heap of additional matter drawn from numerous works, specified or anonymous. This abnormal expansion of the original *Yogataraṅgiṇī*, in case the above-cited verses are genuine therein, verily seems to be by some very late hand who in his zeal to render Trimalla's original treatise fully exhaustive has freely added thereto even from post-Trimalla authors like RPM, and the expanded volume, too, has somehow come to be fathered upon Trimalla himself merely on the basis of Trimalla's Prologue and Conclusion incorporated therein! It is least likely that RPM himself has adopted these verses *verbatim* from the *Bṛhad-Yogataraṅgiṇī*, since it is amply verified that, although he draws his matter and ideas freely from earlier authors and poets, he presents everything in his own words, per fresh verses of his own composition. A fresh scrutiny of the MSS bases of the *Bṛhad-Yogataraṅgiṇī* and a thorough re-sifting of its authorship and chronology in this new light are thus now necessarily called for !

189. *Catalogus Catalogorum*, I, P, 477b,II,Pp.111a, 219, III,P.102b.
190. MS. No. 935 of 1891-95. Vide the *D. C.*, Vol. XVI, Pt. 1 (Vaidyaka), compiled by H. D. Sharma, 1939, P. 200, Serial No. 164.

3-5. Recent Medical Citations

The *Nighaṇṭaratnākra*, a huge Āyurvedic compendium with Marathi translation published from Bombay in Śaka 1789 (=1867 A. C.) in two volumes under the editorship of Vishnu Vasudeva Godbole and his associates, has numerous anonymous extracts traced *verbatim* in RPM's *Vaidyavilāsa*.

The *Bṛhad-Rasarājasundara*,[191] a Rasa encyclopaedia by Dattarama Chaube of Mathura published during this century, incorporates on its Pp. 420 and 422 the versions of two Rasas, *viz*. the Laghu-Vātavidhvaṁsana and the Agnikumāra, as traced *verbatim* at *Vaidyavilāsa* 9.6-7 and 34-35 respectively. The version of the latter Rasa is also incorporated in the *Bṛhan-Nighaṇṭuratnākara*[192], another Āyurvedic encyclopaedia edited by the same Dattarama Chaube jointly with others. Both these Rasas are detailed in the *Cikitsāmañjarī*, too, the former at 7.41-42 with the slight variation राघवेण संमानितो हितः for कासससंसृतौ योजयेत्सदा and the latter *verbatim* at 7.28-29. Evidently Chaube extracts these versions of the two Rasas from some MS of the *Vaidya-vilāsa* or from a copy of its lithograph edition of 1830. As it is, he systematically refrains everywhere from mentioning the sources of his extracts !

Some very recent Āyurvedic encyclopaedias, like the *Bhārata Bhaiṣajya Ratnākara*[193] etc., extract some *Vaidyavilāsa* versions of Rasas etc. from the above-mentioned compendiums and encyclopaedias, but the same need not be noticed here.

6. A Benedictory Verse

The pre-cited alliterative Āryā (Gīti) अलिकुलसंकुलगण्डं etc. from the *Vaidyavilāsa* (1.2) embodying a salutation to Gaṇeśa appears to be adopted in some very late astrological compilations, almanacs, etc. as their starting benediction.

VIII
RPM's Likely Life-sketch

In this thesis we have noticed or discussed as many as nine or even ten[194] dignified works on diverse subjects as coming from RPM's pen. It is not unlikely that future investigations and acquisitions of rare MSS may enable us to add some still further [195] works to his credit. It is all the same sorely emba-rrassing that a bilingual star poet and versatile author of his category should

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191. 5th edition, Bombay, Saṁvat 1971.
192. Published by the Veṅkaṭeśvara Press, Bombay.
193. Published by the Unjhā Āyurvedic Pharmacy, 2nd edition, 1942, in five volumes.
194. In case the *Nāḍījñānavidhi* is kept aloof from the *Cikitsāmañjarī*, as originally planned by the author.
195. A stray Cūrṇikā traced in some MSS from the Tanjore Library is surmised by G. R. Kajopadhye to be jointly composed by Raghunātha-Paṇḍita and Sāmarāja, but without due warrant. Vide the three papers in the *Sahyādri*, April 1952 issue.

have kept himself almost concealed from the general vision for nearly two centuries and thereafter, too, introduced himself only by instalments and fragments and in a very indistinct shape. Naturally enough, to draw his likely life-sketch recourse has to be had mainly to surmise based on the sundry particles of his personality gathered from his hitherto traced works and on other pertinent sources.

Early Life: Likely Studies at Banaras

RPM, of course, hailed from the pre-mentioned Manohara family of Chaul. He was born probably near about 1640 and his early years of education, comprising the learning by heart of the Veda and Karmakāṇḍa portions traditional to his family and picking up of elementary Sanskrit, the *Amarakośa* etc., were spent at Chaul and in its vicinities. However, my impression is that he, like many other contemporary literary personages from Mahārāṣṭra went temporarily to Banaras near about 1660 and pursued there his higher studies in Sanskrit Grammar, Poetics, Logic, etc. under one or more local Paṇḍitas belonging to Jagannātha-Paṇḍita's School. RPM's thorough command over Sanskrit and minute study of the abstruse Mahākāvya *Naiṣadhīyacarita*, the Sāhitya monument Mammaṭa's *Kāvyaprakāśa*, the Navya-Nyāya landmark Raghunātha-Śiromaṇi's *Tattvacintāmaṇi-Dīdhiti* and other advanced treatises exposed in his *Kavikaustubha* can hardly be accounted for adequately in that age, except with a provision for his study halt at Banaras for some years.

Gaṅgālaharī-ṭīkā Probably Composed at Banaras

At Banaras RPM, evidently staying in one of the Deccani localities, must have, simultaneously with his studies, impressed the local Mahārāṣṭra society with his intelligence and poetic talents. A Gaṅgā-Mahotsava, still celebrated annually on a Banaras ghāṭ before a consecrated image of the River Deity, was, according to the local tradition, inaugurated or renovated by Jagannātha-Paṇḍita, and his composition of the immortal hymn *Gaṅgālaharī* (*c.* 1630) probably commemorates the same event. It is likely that, at an annual recurrence of that Gaṅgā-Mahotsava at Banaras *c.* 1665, RPM composed his Marathi *Gaṅgālaharī-ṭīkā* at his own inspiration or at the instigation of some enthusiastic local Mahārāṣṭrians and personally dedicated it to the River-Deity, as he himself seems to record in his Conclusion—

. . .तेणें प्राकृतपद्यहृद्यसुमनें निष्ठागुणीं साधुनी ।
माला अर्पिलि जन्हुजेस म्हणुनी हे मानिजे साधुंनीं ।।

Inherent Veneration for Jagannātha-Paṇḍita

Jagannātha-Paṇḍita's literary influence over RPM has been amply revealed by us above. It is further noteworthy that RPM in the recovered Chapter 2 of his *Kavikaustubha* subjects none of Jagannātha-Paṇḍita's compositions to his adverse criticism, although he finds novel poetic faults with many other

celebrities including Appayya-Dīkṣita. RPM, had he so liked, could have easily declared the poetic blemish 'Yatibhaṅga' in the last quarter of *Gaṅgālaharī* 5—

निराधारो हा रो-दिमि कथय केषामिह पुरः,

just as he does in the quarters of the verse लभेत सिकतासु etc. from Bhartṛhari's *Nītiśataka*. RPM's conspicuous exclusion of Jagannātha-Paṇḍita alone from his present chapter on poetic blemishes probably points to his personal high regard for the latter inhered from the particular Banaras School.

Later Life: Settlement at Tanjore

RPM returned from Banaras permanently probably some time after 1665. However, it seems, his relations with his local kinsmen, may be after his father's demise, soon turned incordial[196] and he could not now feel happy at his home. So he once more *c.* 1667 left Chaul to seek his fortune elsewhere. At this juncture Śivāji's unique martial achievements had become a talk of the day everywhere in the Deccan and his reputed munificence to learned Brāhmaṇas was indeed an attraction for one of RPM's acquisitions. It is likely that RPM, in the course of his roaming abroad for some years, which also involved some bitter experiences and disappointments[197], met Śivāji somewhere and received from him an appreciative royal gift that left lasting impressions on his pen. However, the ever turbulent conditions of Śivāji's camps and capitals, especially during the years 1665-1673, hardly allowed such guests to stick there for longer durations, and we next find RPM attracted southwards and virtually located in Ekoji's Court at Tanjore some time after 1675, although poetically assigned to Śāhāji's twenty years earlier Bangalore Court. Probably his reference to his heritage from Jagannātha-Paṇḍita's Banaras School at once admitted him to the Tanjore Court as its 'Chief Paṇḍita', although in the beginning he was known there, after his father, only as a 'Bhaṭṭa' hailing from Chaul. Later on, as a result of his incessant displays of high learning and poetic gifts in the royal Court and in society, he came to be regularly referred to as 'Paṇḍita'. He was probably also honoured royally with the title 'Paṇḍitarāja', that was, as a matter of fact, originally instituted by Akbar's Imperial Mughal Court and was lately during Shah Jahan's regime up to 1658 enjoyed with utmost dignity by Jagannātha-Paṇḍita. The titles 'Kavi', 'Kavīndra', 'Kavīśvara' and 'Kavikulāvataṁsa', too, were conferred on RPM probably by the Tanjore royal Court on various ceremonious occasions.

Composition of Various Works

RPM, impressed by the suitable local environments, seems to have settled permanently at Tanjore from *c.* 1675 onwards, though not always connected with the royal Court. The honorarium he drew from the royal Court now

196. Cf. *Damayantīsvayaṁvara* 45, 55 and *Gajendramokṣa* 21, 25, 31-33, 57.
197. Cf. *Damayantīsvayaṁvara* 182, 183.

and then was probably not very impressive. As a matter of fact, it finds an audible probable echo only in one out of his ten compositions. Still at Tanjore he came in close contact with many distinguished visitors like Saint Rāmadāsa, Sanskrit authors like Jayarāma Pīṇḍe and Marathi poets like Ānandatanaya Araṇīkara and probably also Sāmarāja.[198] Most of his known works, with the exception of the *Gaṅgālaharī-ṭīkā*, were composed during the period 1675-1711. His *Chandoratnāvali* was probably addressed to Ekoji himself. His *Kavikaustubha*, too, is likely to be composed prior to Ekoji's death in 1685, or slightly later. His *Rāmadāsavarṇana* in its Verse 6—

शोभे **शतद्वयसमास** समासभारी ।
जो **दासबोध** निजबोधसुखा उभारी ॥
त्या सेवटीं **दशक** जोडित जो विसावा ।
श्रीरामदास गुरु तो अमुचा **विसावा** ॥

explicitly refers to the Saint's completion of the *Dāsabodha* in its current final form and bulk and therefore must have been composed some time after 1681 (Śaka 1603)[199], may be on the occasion of the first anniversary in 1683 of the Saint's demise. His *Damayantīsvayaṁvara* was composed probably some time during 1690-1700 in a spirit of literary competition with Ānandatanaya after his contact with the latter became closer. His *Gajendramokṣa* was composed probably some time after 1700 for the satisfaction of the Dowager-Queen Dīpābai. His three medical treatises and the *Vṛttasiddhāntamañjarī* are all dated 1697 and therefore belong to Śahāji II's regime (1685-1711). A good deal of his other literary activities during the period 1675-1711 must have been oral. He may also have been occasionally engaged in giving religious or Purāṇic discourses to Dīpābai and tuition in Sanskrit and Marathi to the royal princes.

Conversance with Āyurveda

As to his conversance with Āyurveda, RPM probably started his studies in the direction in his very boyhood under some local Vaidya at Chaul and later continued the same to the higher and the highest stages under proficient Vaidyas at Banaras and at Tanjore, too. Whether he made any income worth name from his medical practice, it is difficult to say. His medical treatises are, at any rate, written, probably at somebody's instigation, with the avowed object of furnishing the Vaidyas with a 'source of livelihood'. From his numerous self-allusions in the *Cikitsāmañjarī* and the *Nāḍījñānavidhi* it is evident that he was constantly approached by others for sound medical advice.

198. Sāmarāja, although lately a resident of Kolhapur, is likely to have visited Tanjore now and then as a member of the Rājopādhye family.

199. This is the date of the completion of the *Dāsabodha* in its current final form according to the *Hanumantasvāmī's Bakhar*.

Among his near predecessors in the sphere, Lolimbarāja's substantial influence on him has already been exposed by us above at due length. However, RPM does not seem to be directly influenced by Moreśvara of Ahmadnagar, another almost contemporary medical author from Mahārāṣṭra, who wrote his *Vaidyāmṛta*, a similar Sanskrit treatise on Cikitsā in four chapters of total 184 verses, in Śaka 1603 (=1681 A. C.),[200] i. e. only sixteen years earlier.

Private Life and Last Days

It is difficult to make out any further detail of his private life with any sense of definiteness. As hailing from a well-to-do family of a prosperous town, he was probably married early at Chaul and his wife, if not accompanying him in his roaming from the outset, must have joined him as soon as he settled at Tanjore. At Tanjore they founded their home evidently in the Mahārāṣṭrian locality and always lived in the midst of Deśastha Brāhmaṇa friends and neighbours, so that their Citpāvana origin was in course of time lost sight of by the local tradition. They had no male issue, and even if they had any earlier, none survived in their advanced age. In case the very lately recorded tradition is based on pure facts, they had a daughter, in high likelihood a Deśastha friend's daughter brought up by them with paternal affection as their own daughter, whom they married to Ānandatanaya's son, say *c.* 1710. RPM's wife probably pre-deceased him and, in case the traditionally preserved verse म्हातारा बहु जाह्लों etc. is meant to be taken in its literal sense and indicates reality, his last days witnessed extreme poverty and hardships. It may be that the income he used to derive earlier from the Tanjore Palace and nobility came to an abrupt standstill for some reason or other some time after 1711, i. e. after the passing away of Śāhāji II and Dīpābai, and he had not hoarded anything earlier. He died at Tanjore probably *c.* 1720 or a little later. There are indications that he had been a chronic patient of Cough and Asthma that used to be controlled by Āyurvedic Rasas and evinced a wonderful cure at one stage when Rāmadāsa during his Tanjore tour drew him into his fold and made him walk swiftly after himself in the course of his missionary rounds in the vicinity for some miles every day.

RPM and Chaul

Although RPM was thus away from Chaul from *c.* 1667 onwards and hints no good opinion for his kinsmen there, still he vividly commemorates his origin from that town in at least four of his works. In the *Cikitsāmañjarī* he records even the military and the holy precincts of Chaul as if to awaken its old memory in his own mind. Chaul, on the other hand, has wiped away all his traces from its local traditions and family records ! A recently published[201] sanad of RPM's lifetime grants an *agrahāra* gift from Śivāji's Government in 1678 to Esambhaṭa Manohara of Chaul, a contemporary kinsman

200. Vide its Conclusion:—

हुताशनाकाशरसेन्दुयुक्ते संवत्सरे दुर्मतिनामभाजि ।
वैद्यामृतं नाम दधान एष ग्रन्थः स्मरारेः कृपया समाप ।।

—MS Accession No. 7717 at the S. O. Institute.

201. Vide S. V. Avlaskar's आंग्रेकालीन पत्रव्यवहार mentioned in our Footnote 40.

of RPM, and it ignores RPM altogether. Under the circumstances, it is not possible to discern if RPM paid even cursory casual visits to Chaul after his first departure therefrom.

The above sketch of RPM and most of the data and dates marked therein are only approximate and tentative and as such open to due revision in the light of the results of further investigations. It is to be observed specially that the chances of RPM's casual existence in Śāhāji's own not totally unlikely Court at Bangalore with due alterations and adjustments in the data and dates surmised above are not ruled out.

Conclusion : General Appreciation

RPM is a very bright star in the galaxy of mediaeval Marathi poets and also not without his own lustre in the much wider spheres of Sanskrit Poetics, Prosody and Āyurveda. It is true he has not much of originality and draws freely not only from his early predecessors but even from his contemporaries. His delineations of the sentiments of love and pathos, his descriptions of scenes and events, his upamās, rūpakas, utprekṣās, svabhāvoktis, arthāntaranyāsas, etc. are, with a few exceptions, all traceable to Sanskrit originals. The cases cited by Priyolkar and others of literary affinity between RPM on one hand and Sāmarāja and Ānandatanaya on the other may well be due to their mutual personal contact. But RPM at some places appears indebted to Vāmana-Paṇḍita (1608-1695), his senior contemporary, too. Vide, for instance :—

Raghunātha-Paṇḍita	*Vāmana-Paṇḍita*
उडती चक्राङ्ग नभीं शलभ उडे त्यांत धाकहीन मनीं ।. . . —*Gaṅgālaharī-ṭīkā* 1i	उडति मानसहंस जया नभीं । शलभ त्याच नभीं उडतां न भी ।। अजितनाममहत्त्व ऋषि श्रुती । वदति, तेंचि वदेन यथामती ।। —*Nāmasudhā* 1.6
शिशुशब्द ते बोबडे हो रसाचे । सुधेतुल्य कल्पी मनीं तात साचे ।।. . . —*Ibid* 1i	जरठ खेळवुनी निज बाळ तो । सफळ मानि अजामिळ काळ तो ।। परिसितां वचनें मृदु बोबडीं । सुखपृगाम्बुमधें मन दे उडी ।। —*Ibid* 3.6
. . .जो तत्त्वबोध कविता करितां न मोजी । तो रामदास गुरुवर्य नमो नमो जी ।। —*Rāmadāsavarṇana* 5	. . .सर्वज्ञता शेषहि तो नमो जी । ज्याची तया तूज नमो नमो जी ।। —*Harivilāsa* 5.11 . .असंख्यात शक्तीस कोणी न मोजी । जयाच्या तयातें नमो जी नमो जी ।। —*Ibid* 5.4

आम्हांतुम्हांस भववारिधिमाजि तारूं ।
जें वाचितां परिसितां मग होय तारूं ।।. .

—*Ibid* 1
etc.

" . . .तुझें स्तोत्र हें सर्व लोकांस तारू" ।
असें बोलतो जो भवाम्भोधितारूं ।।

—*Jaṭāyustuti* 38
etc.

However, notwithstanding all this debt in respect of poetic matter and ideas, he is a very successful Marathi poet, and his success lies mainly in the novel, charming and imposing way of presentation that is his own. He is essentially an Art-poet and as such appeals more to the head than to the heart. He creates art everywhere and spares no pain to bring utmost perfection and attraction to his art-pieces. Harvests of pleasant alliterations, pleasurist suggestions and striking proverbial inferences have added immensely to the charm of his masterpiece, the *Damayantīsvayaṁvara*. He indeed heralds a scholarly innovation in making a departure from the hackneyed earlier fields of Marathi Poetry and boldly introducing to the readers the hitherto unenjoyed erotic and other beauties from the most learned Sanskrit Mahākāvya with his own fine touches. The warm reception extended to his poetry by the last century critics, even without duly identifying and gauging him, is thus quite understandable.

I consider it my lucky privilege to have been able to make this humble contribution towards the solution of some riddles concerning this problematic Raghunātha-Paṇḍita.

APPENDIX

Chaul-Campāvatī

(Ref. Footnote 34)

N. L. Dey : *The Geographical Dictionary of Ancient and Mediaeval India*, 2nd edition, 1927, P. 46 :—

"*Campāvatī*—..2. Semylla of the *Periplus of the Erythraean Sea* and Saimur of the Arabs : modern Chaul, 25 miles south of Bombay. It is now also called Revadaṇḍa (ancient Revāvantī of the inscription, *JRAS* Vol. III, P. 386) or Revatīkṣetra. It is situated in the Kolaba District in Northern Konkan, and is said to have been the capital of an independent kingdom situated in Paraśurāmakṣetra. Perhaps it is the Campāvatī of the *Skanda-Purāṇa* (Brahmottara Khaṇḍa, Ch. xvi). Chaul was a noted place of trade (De Cunha's *History of Chaul and Bassein*, Pp. 3-11)."

The *Imperial Gazetteer of India*, New edition, 1908, Vol. X, P. 184 f. :—

"Chaul (Cheul)—Town in the Alibag Taluka of Kolaba District, Bombay, situated in 18° 34′ N. and 72°55′ E. on the coast about 30 miles south of Bombay, and on the right bank of the Kundalika river, or Roha creek. Population (1901), 6,517. Chaul is a place of great antiquity. Under the names of Campāvatī and Revatīkṣetra, local Hindu traditions trace it to the times when Kṛṣṇa reigned in Gujarat. It seems probable that Chaul or Cheul is Ptolemy's (A. D. 150) headland and emporium of Symulla or Timulla; and it has a special interest, as Ptolemy mentions that he gained information about Western India from people who had come from Symulla to Alexandria. About a hundred years later (A. D. 247) it appears in the *Periplus* of the Erythraean Sea as Semulla, the first local mart south of Kalliena; and in 642 it is called Chimolo by Hiuen Tsiang. Chaul next appears under the names Saimur and Jaimur in the writings of the Arab travellers of the tenth, eleventh, and twelfth centuries. Early in the fourteenth century it is mentioned as one of the centres of Yādava power in the Konkan. The Ṛussian traveller Athanasius Nikitin (1470) calls it Chivil. Thirty-five years later (1505) the Portugese first appeared at Chaul. It was in Chaul harbour that a naval fight took place between the Portugese and the Musalmans in 1508, in which the Portugese were defeated. In 1516 the Portugese established a factory here, and five years later Chaul was burnt by the Bijapur fleet. The Gujarat fleet and some Turkish ships attacked it in 1528, but they were repulsed by the Portugese and Ahmadnagar squadron. In 1529 it was plundered by the Gujarat troops. In 1594 the Portugese gained a brilliant victory over the Ahmadnagar troops at Chaul, but in 1600 it passed to the Mughals. In 1585 the Dutch traveller Jean Hugues de Linschot described Chaul as a fortified city with a good harbour and famous for trade. It was then a great centre of manufacturers, with very deft and hard-working craftsmen, who made a great number of chests

and Chinese-like cabinets, very rich and well wrought, and beds and coaches lacquered in all colours. There was also a great weaving industry in cotton and silk. As late as 1668 (Bruce's *Annals*) the weavers of Chaul are mentioned as making 5,000 pieces of 'taffaties' a year. In 1740 Chaul passed to the Marathas. The insecurity of native rule at Chaul was of great advantage to Bombay. The silk-weavers and other skilled craftsmen of the town were induced to settle in Bombay, and their descendants of several castes, coppersmiths, weavers, and carpenters, are still known as Chaulis, thus preserving the name of their old home.

Upper and Lower Chaul, or, as they are often called, Chaul and Revadaṇḍa, are among the prettiest and most interesting places in Kolaba District, and can be reached either by land from Alibag or by sea. The beginning of the seven miles of land journey from Alibag is made troublesome by the Alibag creek, but beyond the creek most of the way lies through shady palm groves ...."

Y. G. Phaphe (Manohara) of Poona, who comes of a branch of the Manohara family of Chaul, in his paper "कवि रघुनाथ पण्डित मनोहर" contributed to the March 1938 issue of the *Sahyādri* (Pp. 262 ff) furnishes some additional important details—"………. चौल या गांवाचें चंपावती हें नांव प्राचीन काळापासून प्रसिद्ध आहे. तें कुलाबा गॅझेटिअरमध्येंहि नमूद आहे. चौल येथें चंपावती देवीचें पुरातन देवालय आहे. सुवर्णचंपकाच्या झाडांविषयीं या गांवाची प्रसिद्धि आहे. पुराणांतील हंसध्वज राजाची राजधानी चंपावती ती हीच अशी दंतकथा येथें रूढ असून हंसध्वजाच्या विस्तीर्ण राजवाड्याच्या खाणाखुणाहि तेथें दाखवितात. या दंतकथेंत सत्यांश नसला तरी चौल या गांवाचें चंपावती हें नांव कित्येक शतकांपासून रूढ आहे यांत शंका नाहीं. चौल येथें पुष्कळ घराण्यांत जुन्या हस्तलिखित पोथ्या आहेत. त्यांत शेवटीं लेखकांनीं चंपावती असा आपल्या स्थळाचा उल्लेख केलेला आढळतो................चौलगांव म्हणजे चारपांच मैल लांब व एक ते दोन मैल रुंद एवढा विस्तीर्ण व आंबे, फणस, नारळी, पोफळी, केळी इत्यादि वृक्षांनीं भरगच्च भरलेला घनदाट बगीचाच आहे! तेथें बागाइतांत सात-आटशें विहिरी आहेत. प्राचीन काळीं तेथें ३६० देवालयें व तितकेच तलाव होते अशी आख्यायिका आहे. आजहि पन्नास-पाऊणशें देवालयांचे व तितक्याच पुष्करिणी-तलावांचे अवशेष दाखवितां येतील. तेथील पूर्वेकडील डोंगरा लगतचे अनेक तलाव कमल-कल्हारांनीं सुशोभित असतात....रघुनाथपण्डिताच्या काव्यांत आलेले एकूण एक वृक्ष तेथें विपुल आहेत...............".

Further, in his letter to the editor published in the June 1951 issue of the *Sahyādri* (P. 385 f.), he, with reference to the verse (7.79) स्थानं कोल्लागिरिः पूर्वं etc. noticed by me in my paper in the earlier issue, elucidates the geographical situation as follows —"....... **कोल्लागिरि** आणि **महालक्ष्मी** हीं दोन चम्पावतीचीं सीमान्तस्थानें असून त्यांच्यामधील प्रदेश चम्पावतीनें म्हणजे चौल गांवानें व्यापिलेला आहे. चम्पावतीच्या नैर्ऋत्य सीमेवर खाडोपलीकडील तीरास लागून कोल्लागिरि म्हणजे कोरलईचा डोंगरी किल्ला आहे आणि ईशान्य सीमेवर महालक्ष्मीची टेकडी असून तीवर मनोहरांची कुलदेवता जी महालक्ष्मी तिचें मोठें पुरातन मंदिर आहे........".

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* =numerously

रघुनाथपण्डितमनोहर-

कृता

चिकित्सामञ्जरी

कृत -

नाविधि-

संवलिता

ग्रन्थ-विषयानुक्रमणिका

(कोष्ठगता अङ्काः पद्यक्रमनिदर्शकाः.)

पृष्ठाङ्काः

पृष्ठाङ्काः

पृष्ठाङ्काः

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(चिकित्सामञ्जर्युपोद्घातरूपः)

[1]नाडीज्ञानविधिः

।। श्रीगणेशाय नमः ।।

विधिमुखाम्बुजकाननचारिणी
[2]विशदहंसवधूर्भवनान्तरे ।
विकचमानसवारिरुहे मम
प्रथितवैभववाग् रमतां मुदा ।। १ ।।

सामान्यनाडीपरीक्षा

वैद्या[illegible]र्थाय कौतुकाय विपश्चिताम्[3] ।
[4]ना[illegible]क्ति रघुनाथो विचक्षणः ।।२।।
रोग[illegible]क्षेताष्टौ स्थलानि च ।
नाडीजि[illegible]भेदक[illegible]पस्वरेक्षणम् ।।३।।

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१. ग्रन्थारम्भात्प्राक् "चिकि[illegible] प्रारंभः पत्रे ४६
रे रे कोकिल ! मा भ[illegible] किञ्चिदुदीरय पञ्चमरागम् ।
नो चेत्त्वामिह को जानीते का[illegible]म्बकपिहिते चूते ।।१।।
माधुर्येण जिताः सितादिसुरसा गन्धेन भद्रादयः
कान्त्या येन पराजिताश्च बहुशः स्वर्णाभवर्णास्त्वया ।
लोकश्लाघ्यगुणस्थ तत्रभवतो ग्रन्थिर्न हृत्पङ्कजे
चेत्स्यात्तर्हि रसाल ! ते प्रतितुलां कः प्राप्नुयाद् भूतले ।।२।।
श्रुत्वा चाम्रफलस्तुतिं ज (ल) मभूत्तन्नालिकेलान्तरे
प्रायः कण्टकदूषितं च पनसं ह्यु र्वारुकं भिद्यते ।
आस्तेऽधोमुखमेव कादलमभूद् द्राक्षाफले क्षुद्रता
श्यामत्वं बत जाम्बुनं गतमहो आश्चर्यमेषामपि ।।३।।
चिकित्छामंजरी ।। पत्रे ४६" इत्यधिकं मुखपृष्ठे अ पुस्तकस्य,
"भार्ङ्गीपर्पटविश्ववासवकणाभूनिम्बनिम्बामृता—
मुस्ताधन्वयभेषजैस्तु दशभिर्निघ्नन्ति सर्वाञ्ज्वरान् ।
जीर्णान्धातुगतांस्तथैव विषमान्सोपद्रवान्दारुणान्
क्वाथोऽयं यदि युग्मवारकमिमं दद्याद्यमाद्रक्षतु ।।"
इत्यधिकं मुखपृष्ठे आ पुस्तकस्य च.

२. 'विशतु'—आ. ३. 'विनिश्चितम्'—आ. ४. 'नाडि'०—अ, आ. ५. 'विक्षेदष्टौ'—अ, आ.

संप्रदायेन शास्त्रेण तथा स्वानुभवेन च ।
दक्षहस्ते नृणां नाडी स्त्रीणां वामे निरीक्ष्यते[1] ॥४॥
धमन्यङ्गुष्ठमूले या सा ज्ञेया जीवसाक्षिणी ।
तस्यास्तु चेष्टया ज्ञेयं सुखं दुःखं शरीरजम् ॥५॥
यथा वीणागतस्तन्तुर्ब्रूते सप्तस्वरक्रमात् ।
तथेयं वक्ति धमनी वातपित्तकफामयान् ॥६॥
वाते व्यक्ता वहत्यग्रे मध्ये वहति पित्तजा ।
बलासजनिता चान्तेऽ[2]ऽनुमता राघवेण च ॥७॥
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गतिं धत्ते कफे नाडी रघुनाथेन निश्चिता ॥[illegible]॥
[5]लावानां वर्त्तिकानां च तित्तिराणां ग[illegible]
दधाति धमनी नित्यं सा ज्ञेया संनिपात[illegible]
सोष्णा वेगवती नाडी ज्वरकोपे [illegible]ादि[illegible]
गुर्वी सोष्णा त्वसृक्कोपे सामा न[illegible] ॥१२॥
लघ्वी वेगवती चैव दीप्ताग्नेर्धमनी[illegible]
क्षीणधातोश्च मन्दाग्नेर्नाडी मन्दतरा [illegible]॥१३॥
स्थिरा वहति तृप्तस्य चपला [illegible]तस्य च ।
अतिक्षीणतरा शीता निश्चयं जीवितापहा ॥१४॥
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चरकसंमतनाडीपरीक्षा

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पित्तकोपे मध्यमायामनामिक्यां[9] कफे तथा ॥१८॥

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१. 'निरीक्षयेत्' —अ, आ. २. 'ऽनुमिता'—अ, आ. ३. '०तया' —अ. ४. 'मता'—आ. ५. अतः पूर्वं पश्चिमशोधरूपेण 'पित्तकोपे मध्यमायामनामिक्यां कफे तथा ।' इति पङ्क्तिरतिरिक्ता लिखिता दृश्यते आ पुस्तके. ६. 'व्यक्तितां'—अ, 'व्यक्तिता'—आ. ७. '०सन०'—अ, आ. ८. 'नाडी'—अ, आ. ९. '०मनामिक्यान्तिके'—आ.

तर्जनीमध्यमास्थाने प्रव्यक्ता वातपित्ततः ।
तर्जन्यनामिकास्थाने वातश्लेष्माभरोदयः ॥१९॥

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इति नाडीपरीक्षेयं[1] संप्रदायेन धीमताम् ।
व्याहृता रघुनाथेन चम्पापुरनिवासिना ॥२१॥

मनोहरकुलाम्भोधे रघुनाथविधोः सृजः ।
[2]वागुत्रैर्मे रसज्ञानां हृत्पद्मं विकसत्विह ॥२२॥

इति श्रीमत्कविकुलावतंसश्रीमद्रघुनाथपण्डितविरचितोऽयं नाडीज्ञानविधिः समाप्तः ॥

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१. '०परीक्ष्येयं'—आ. २. 'वागस्त्रैर्मे'—अ, आ.

राघवीया

चिकित्सामञ्जरी

प्रथमं कुसुमम्

ग्रन्थोपक्रमः

वन्देऽहं गतसंदेहं [1]शङ्करं लोकशङ्करम् ।
कारणं जगतः सर्वदुरितार्त्तिनिवारणम् ॥१॥
विचार्यात्रेयवाग्भट्टसुश्रुतादिमतं परम् ।
तन्यते रघुनाथेन चिकित्सामञ्जरी मुदा ॥२॥
ये ये भिषग्भिः शतशोऽ[2]नुभूता मयापि तेषां [illegible]
[3]तानेव योगान्प्रवदामि यत्र पूर्वं प्रयुक्तान्म[illegible][5] [illegible]
गदानां निदानं हृदा[4] संविविच्य मुदा स[illegible]
अशेषं विशुद्धां चिकित्सां करोति स सि[illegible] ॥४॥

ज्वरोप[illegible]

लङ्घनमेव हितं नवजूतौ संधिगते [illegible] ।
वर्तयतीह [6]भिषग्गदकुम्भिकुम्भविदारणयो[illegible]न्[7] ॥५॥

वातज्वरचि[illegible]सा

विश्वभेषजकैरातकुरुविन्दगुडूचिकाः ।
शृतमेषां पाचनकं देयं पवनजे ज्वरे ॥६॥
गुडूचिकोपणाजटामहौषधैश्च पाचनम् ।
मरुज्ज्वरे च लिङ्गके (?) दिने तु सप्तमे हितम् ॥७॥
[8]काश्मरीसारिवात्रायमाणामृतागोस्तनीसंभवः क्वाथराजः परः ।
पीयमानो ज्वरं तीव्रवातोद्भवं हन्ति चासौ[9] गुडेन प्रकामं युतः[10] ॥८॥
ग्रन्थिकं पर्पटो वासा भार्ङ्गी विश्वा गुडूचिका ।
एभिः संसाधितं तोयं तीव्रवातज्वरापहम् ॥९॥
[11]बिल्वधान्यगोक्षुरं बला च [12]शालपर्णिका ।
[13]एभिरम्बु साधितं ज्वरे मरुद्भवे पिबेत् ॥१०॥

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१. 'शाङ्करं'—इ. ग्रन्थकर्तुर्गणेशकुलदैवतत्वादयमेव मूलपाठः संभावितः, किंतु प्राचीनतर-पुस्तकद्वये दृष्टत्वात् 'शङ्करं' पाठ उपर्याद्दतः. २. 'वभूता (?)'—अ, आ. ३. 'तान्येव'—अ, आ. ४. 'हृदि'—अ. ५. 'ऽपि'—आ. ६. '०गदगजकुम्भ०'—अ, आ. ७. '०योग्यमृगारिः'—आ. ८. 'काश्मिरी०'—अ, आ. ९. 'वासौ'—अ. १०. 'प्रयुक्तः'—अ. ११. 'बिल्वकं'—अ, आ. १२. 'शालिप०'—आ. १३. 'एभिः संसाधितं तोयं'—अ.

अमृताचपलापदविश्वभवं क्वथितं च निषेवितमम्बु ततः ।
ज्वरमाशु निहन्ति समीरणजं रघुनाथबुधेन सदानुमतम्[१] ॥११॥
छिन्नलतापवनारिसुरद्रुहैमवतीनवनागररास्नाः[२] ।
एभिरिदं शृतमम्बु हि पेयं हन्ति च सर्वमरुद्भवरोगान् ॥१२॥
रास्ना वधूर्देवतरुः प्रपथ्या पाठा गुडूची सकलिङ्गभार्ङ्गी ।
सिंहीद्वयं [३]वातरिपुर्वरी च वातज्वरं हन्ति कषाय एषाम् ॥१३॥
विश्वा गुडूची घनदेवदारू [४]शृङ्गी सरास्ना कटुरोहिणी च ।
सिंहीद्वयं रुग्रजनी सभार्ङ्गी वातज्वरारण्यहुताश एषः ॥१४॥

पित्तज्वरचिकित्सा

छिन्नलतापिचुमन्दकधान्यविश्वनिशाजनितश्च कषायः ।
पाचनकं गुडमिश्रितमेवं पित्तभवे ज्वर एव हि पेयम् ॥१५॥
[illegible]ाम्बुदतिक्तापांसुजपाचनमाशु हि देयम् ।
[illegible]व च तीव्रे वेगहरं दिवसे दशमे च ॥१६॥
[illegible]ातप्रियङ्गुपांसुप्रभवः कषायः ।
[illegible] च निहन्ति [५]शीघ्रं सितयावलीढः ॥१७॥
[illegible]भेदक[illegible]ाराजवृक्षोद्भवं वारि शोषापहम् ।
[illegible]ति वल्ले गुड[illegible]रं पीयमानं [६]तथा हन्ति पित्तज्वरम् ॥१८॥
[illegible]रद[illegible]गरवारि कषायक एषः ।
पित्तभवे ज्व[illegible] पेयो दाहहुताशनशान्तिपयोदः ॥१९॥
चन्दनयुग्ममुशीरयुगं[७] [illegible]व रेणघनौ च कषायक एषाम् ।
हन्ति [८]च पित्तभवं ज्वरमाशु दाहदवानलवेगपयोदः ॥२०॥
द्राक्षापटोलीपिचुमन्दतिक्ता हरीतकीसिंहमुखीजलं च ।
धानेयलोध्राम्बुदनागरं च पित्तज्वराम्भोनिधिवाडवाग्निः ॥२१॥
पेयं पर्युषितं[९] धान्यतोयं च सितया सह ।
अन्तर्दाहं हरत्याशु पित्तकोपसमुद्भवम् ॥२२॥
निम्बपल्लवसंभूतरसफेनप्रलेपनात् ।
तृड्दाहमोहाः प्रशमं यान्ति पित्तसमुद्भवाः ॥२३॥
उदुम्बरस्य निर्यासः सितया दाहनाशनः ।
छिन्नासारः सितायुक्तः पित्तज्वरनिषूदनः ॥२४॥

कफज्वरचिकित्सा

नीरदविश्वदुरालभवासासाधितमम्बु हि पाचनमेवम् ।
पेयमिदं ज्वर एव कफाख्ये पण्डितराजरघूत्तममान्यम् ॥२५॥

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१. '०नुमितम्'—अ, आ. २. '०हैमवनी०'—अ. ३. 'वाररिपु०'—अ. ४. 'भृङ्गी'—अ. ५. 'सच्छर्करयाव०'—अ. ६. 'क्ष (णा) द्धन्ति'—अ. ७. '०युगे'—अ, आ. ८. नास्ति अ पुस्तके. ९. 'प्रयु०'—अ.

फलपूरजटाकटुभङ्गशिवाचपलापदपाचनमेव हितम् ।
कफसंजनिते ज्वर एव परं द्विदशे दिवसे यवजेन युतम् ।।२६।।
[1]पाण्डुफलात्रिफलामृतवल्लीरेणुवधूकटुकीक्वथनं च ।
हन्ति बलासभवं ज्वरमुग्रं माक्षिकसंमितमाशु निपीतम् ।।२७।।
कलिङ्गरोहिणीनिशाकटुत्रिकेभकेसरम् ।
विचूर्णितं कफज्वरं निहन्ति कोष्णवारिणा ।।२८।।
[2]त्रिफलाचपलापदनागरिकाचविकानलसंजनितं[3] सलिलम् ।
श्वसने कसने हृदयोल्लसने कफजूर्तिगदे प्रपिबेच्च मुदा ।।२९।।
भूनिम्बनिम्बचपलावृहतीगुडूची–
विश्वावधूशतपदीजनितः कषायः ।
हन्याद्बलासजनितं ज्वरमाशु तीव्रं
विद्वत्किरीटरघुनाथकवीन्द्रमान्यः ।।३०।।
वासा विशाला दशमूलगौरीमहौषधं पुष्करभार्ङ्गियुक्तम् ।
एषां कषायो विनिहन्ति कासं कफज्वरं शूलविवर्धनं...
कट्फलं च कणा भार्ङ्गी पौष्करं क्षौद्रसंमितम् ...
अवलेहो निहन्त्येषां [4]श्वासं कासं कफज्वर...

वातपित्तज्वरचि...

द्राक्षया जलधरेण गुडूच्या वासया क...
वातपित्तजनितं ज्वरमाशु पण्डितेन्द्ररघुनाथ...
दुरालभामृता घनो[5] जलं च रोहिणी र...
ज्वरं च वातपित्तजं निहन्ति तत्क...यकः ।।३४।।
रामसेनकरजोघनधारानागरैः[6] क्वथितमम्बु हि देयम् ।
वातपित्तजनितज्वरिताय पञ्चभद्र इति तं प्रवदन्ति ।।३५।।
भूनिम्बतिक्ताजलचन्दनं च धानेयपथ्यादशमूलकानि ।
ह्रीबेरविश्वाकरमर्दिका वाह्येषां शृतं पित्तमरुज्ज्वरेष्टम् ।।३६।।
व्याघ्री भार्ङ्गी सिंहवक्त्रा च रास्ना दुःस्पर्शोपा शाल्मली राजवृक्षः ।
तद्वज्ज्ञेयं त्रैफलं क्वाथ एषां शस्तः कामं वातपित्तज्वरे च ।।३७।।
जलदधान्यकिरातगुडूचिका नियमनः कटुकी च पटोलिका ।
क्वथितमेभिरिदं सलिलं हरेत् पवननपित्तभवं[7] ज्वरमुन्नतम् ।।३८।।

वातकफज्वरचिकित्सा

सिंहीयवानीच्छिन्नानां क्वाथश्चपलया युतः ।
कफवातज्वरश्वासशूलपीनसकासजित् ।।३९।।

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१. '०शृत०'—अ, आ. २. 'चफला०'—अ. ३. '०चवकाचनल०'—अ, '०चविकाचन०'—आ. ४. 'श्वासकासकफ०'—अ. ५. 'घने'—अ. ६. '०नागरेण'—अ, '०नागरे'—आ. ७. '०भवज्वर०'—अ.

[1]राजशिवाग्रथिताम्बुदतिक्तासाधितमम्बु मरुत्कफजूर्तौ ।
सामगदोल्कटशूलविधायां दोषकदम्बविधावपि शस्तम् ।।४०।।

[2]कट्फलविश्ववचाघनपांसुधान्यशिवाजलशृङ्गिसुराह्वैः[3] ।
भार्ङ्गियुतैः क्वथनं किल पेयं [4]वातकफघ्नगणो ननु चैषः ।।४१।।

पित्तकफज्वरचिकित्सा

त्रायन्तीमेचकटुकीरामसेनपटोलिकाः[5] ।
ज्वरे पित्तकफोपेते देयं दीपनपाचनम् ।।४२।।

छिन्नरुहाहरिचन्दननिम्बधान्यकपद्मकजातकषायः ।
छर्दिकृशानुजडत्वपिपासा हन्ति च पित्तकफज्वरदाहम् ।।४३।।

अमृताकटुशक्रमहौषधिकाघनचन्दननिम्बपटोलशृतम् ।
च[illegible]हितं विनिहन्ति परं ज्वरमाशु च पित्तबलासभवम् ।।४४।।

[illegible]लासदारकं दीपनं परम् ।
[illegible]ष्णादोषनिवारणम् ।।४५।।

[illegible]पातज्वरचिकित्सा

[illegible]भेदक[illegible]रचन्दनपद्मकवत्सकजैः ।
[illegible] वल्ले गु[illegible]लविश्वगणेन कृतं निशृतम् ।।४६।।

पिप्पली[illegible]निपाते च पाचनम् ।
प्रलापारुचिकासेषु [illegible]सविष्टम्भछर्दिषु ।।४७।।

शालपर्णीपृष्ठपर्णीधावनीयुगगो[illegible]राः[6] ।
अग्निमन्थोऽरलुर्बिल्वः काश्मरी पाटलापि च ।।४८।।
दशमूलमिदं ज्ञेयं संनिपाते च पाचनम् ।
पिप्पलीसहितं शैत्यसूतिकादोषवारणम्[7] ।।४९।।

कटङ्कटेरी जननी च गौरी व्याघ्री च राजीफलपारिभद्रौ ।
वरावराहौ शृतमस्य पेयं [8]ज्वरे त्रिदोषप्रभवेऽपचित्ते ।।५०।।

दशमूलकलिङ्गकिरातकटुगजपिप्पलिधान्यपचम्पचकाः[9] ।
घनविश्वमितो जनितं सलिलं ज्वरमाशु निहन्ति च संकरजम् ।।५१।।

[10]श्वसनं [11]कसनं हिक्कां वमिं च हृदयग्रहम् ।
पीयमानं हरेत्सद्यो मूर्च्छनं दारुणं[12] यतः ।।५२।।

सठी गुडूची कटुरोहिणी च दुरालभाशृङ्गिमहौषधं[13] च ।
भार्ङ्गीवृकीपुष्कररामसेनाः सठ्यादिको हन्ति च संनिपातान् ।।५३।।

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१. '०कथिता०'—अ. २. '०शिला०'—आ. ३. '०भृङ्गि०'—अ. ४. 'वातपित्तकफ०'—अ.
५. '०पटोलका:'—अ. ६. '०योग०'—अ, आ. ७. '०दोषकार०'—अ, आ. ८. 'जूर्तौ—अ.
९. '०पञ्चपञ्चका:'—अ. १०. 'श्वास०'—अ. ११. 'कास०'—अ. १२. '०रुणां'—अ, आ.
१३. '०भृङ्गि०'—अ.

भार्ङ्गी कर्षफलं किरातकटुकीत्रायन्तिवासामृता-
पथ्यानिम्बपटोलशक्ररजनीब्राह्मीत्रिवृद्दार्विकाः ।
रास्नापाटलपुष्करं सुरतरुर्व्याघ्रीयुगं धात्रिका
व्योषा राजवधूपयोधरवचायासा विशाला विषा ॥५४॥
द्वात्रिंशत्प्रमितौषधैश्च विहितः क्वाथो निहन्ति क्षणात्
क्रूरो दुःसहसंनिपातनिवहान् सिंहो यथायं मृगान् ।
[1]मन्यास्तम्भगुदामयान्गलगदान् हिक्कां भ्रमं मूर्छनां
शीतश्वासबलासकासमरुतो हृद्रोगविष्टम्भकान् ॥५५॥
ग्रन्थित्रिकट्वनलपौष्कररामसेन-
रास्नावचाबृहतिकाद्वयकट्फलानि ।
पथ्याविडङ्गचविकापुरभूतकेशी-
भार्ङ्गीकलिङ्गसुरदीप्यकभृङ्गपाठाः ॥५६॥
भ्रान्ति शैत्यं स्वेदनं श्लेष्मवातं शूलाध्मानौ वि[illegible]ापम् ।
क्वाथो [2]व्याधीन् [3]सूतिकामारुतानां [4]मेष[illegible]न्ति ॥५७॥
अर्कानन्ते तथोग्रा सुरतरुदयिताशिग्रुपञ्चे [illegible]
निर्गुण्डीकुष्टरास्नादहनमथनकास्तिवतक[illegible]
एषां बन्धं रदानां क्वथनकमनिशं [illegible]
शैत्यं शीघ्रं त्रिदोषान् श्वसनक[illegible]ादि[illegible] ॥५८॥
कट्फलपुष्करशृङ्गिकणानां चूर्णमथो [illegible] ॥१२॥
हन्ति बलासमयं श्वसनं च जूर्तिगदं [illegible] ॥५९॥
दुरालभा व्योपभार्ङ्गीपुष्करं [5]कट्फ[illegible]भासः[6] ।
लेहयेन्मधुना चूर्णं संनिपातह[illegible] परम् ॥६०॥
यष्टीकुलित्थजटिलाश्चणकाश्च [7]भृष्टाः
पाषाणभेदशतपुष्पकुबेरयुक्ताः ।
चूर्णीकृतं च सकलं समभागमेत-
दुद्धूलनं हिततमं किल संनिपाते ॥६१॥

विविधविषमज्वरचिकित्सा

मार्कण्डी बालपथ्या च मृद्वीका स्थूलजीरकम् ।
शृतमेषां पाचनकं देयं च विषमज्वरे ॥६२॥
[8]महौषधग्रन्थिकतालपर्णीमार्कण्डिकारग्वधबालपथ्याः ।
सक्षारमेषां विषमज्वरे च हितं शृतं पाचनरेचनं च ॥६३॥
ब्रवीतु वित्कदम्बकं परं त्वयः प्रदीपकम्[9] ।
वरं मतं गले परे हितं च संततज्वरे ॥६४॥

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१. 'अन्यांश्चापि'--आ. २. 'व्याधीं'--अ, आ. ३. 'शूचिका०'--अ. ४. 'मेषां'--अ, आ. ५. 'कटकं'--आ. ६. 'मिशिः'--अ, आ. ७. 'भ्रष्टाः'--अ, आ. ८. '०तालप०'--अ, आ. ९. '०दीप्त०'--अ.

आमलकीवननागरसिंहीछिन्नलताजनितश्च कषाय: ।
माक्षिकमागधिकापरिमिश्रो हन्त्यनिशं सततज्वरमाशु ॥६५॥
फलत्रिकं निम्बपटोलवासा द्राक्षा सशम्याककृत:[1] कषाय: ।
सितामधुभ्यां सहितो निहन्ति चैकाहिकं तीव्रतरं ज्वरं च ॥६६॥
चन्दननागरवारिदवारिछिन्नलताधनिकाक्वथनं च ।
हन्ति तृतीयभवं ज्वरमुग्रं माक्षिकचारुसितापरिलीढम् ॥६७॥
धात्रीशिवानागरदेवदारुस्थिरावृषेभ्यो[2] जनित: कषाय: ।
सितोपलाक्षौद्रयुतो निहन्ति चातुर्थिकं तं ज्वरमाशु तीव्रम् ॥६८॥
घननिम्बमहौषधामृताकटुवैदुर्यपटोलवत्सजै: ।
विहितं मधुना युतं पिबेत्किल शीतज्वरशान्तये शृतम् ॥६९॥
दद्रुघ्नविश्वावृषशक्रधारानिर्गुण्डिकाभृङ्गयवानिकाभ्य:[3] ।
सिंहीयुताभ्यो जनित: कषाय: शीतज्वराम्भोनिधिकुम्भजन्मा ॥७०॥
[illegible]लाग्रथितं च सिंहिकानलकिरातपयोदा: ।
[illegible]रवासाब्राह्मिकाकरिकणा दशमूलम् ॥७१॥
[illegible]स्नाशृङ्गिनागरवचा:[6] समभागा: ।
[illegible] पेयं योजितं च सुरसास्वरसेन ॥७२॥
[illegible]भेदक[illegible]तेऽरोचकसंभ्रमे ।
[illegible]ति वल्ले गुड[illegible]वङ्गादि: प्रशस्यते ॥७३॥
क्षुद्रा[illegible]टुकीभार्ङ्गीकलिङ्गामृता—
वासापुष्कर[illegible]हिमारिष्टाब्दराजीफलै: ।
क्वाथोऽयं [7]कृमिकामलाव[illegible]गदं कासं च दाहं तृषा—
मुग्रं पञ्चविधं ज्वरं कफमरुत्पित्तोद्भवं हन्ति च ॥७४॥
भूनिम्बवासकवृकीचपलागुडूची—
क्षुद्रासपुष्करदुरालभरोहिणीनाम् ।
[8]शृङ्गीमहौषधरजोभृगुजाघनानां
क्वाथं पिबेच्च रघुनाथकवीन्द्रमान्यम् ॥७५॥
वातपित्तकफोद्भूतान्द्वन्द्वागन्तुत्रिदोषजान् ।
अष्टौ ज्वरान्निहन्त्याशु श्वासश्लेष्मभवान्गदान् ॥७६॥
कण्टकिनी समहौषधधारा मागधिकारजसा परिपेया ।
श्वासहुताशजडत्वरुचिद्विट्पीनसशूलचिरज्वरकासे ॥७७॥
भार्ङ्गीछिन्नलतामेघवासानिम्बदुरालभा: ।
भूनिम्बपिप्पलीविश्वाशिवापुष्करमूलकम् ॥७८॥

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१. '०क्तं'—अ. २. '०स्थिता०'—अ. ३. '०यवानिभ्य:'—अ, '०यवानिकेभ्य:'—आ. ४. '०पुष्य०'—अ, आ. ५. '०पुष्य०'—अ. ६. '०भृङ्गि०'—अ, आ. ७. '०कामजा०'—अ. ८. 'भृङ्गी०'—अ.

[1]एषां क्वाथो निहन्त्याशु वातपित्तकफोद्भवम् ।
जीर्णज्वरं तथारोचं वह्निमान्द्यं च विड्ग्रहम् ॥७९॥
घनतिक्ताबलाधान्यपर्पटोशीरसाधितः ।
निहन्ति क्वाथो नियतं ज्वरं च पुनरागतम् ॥८०॥
अमृताब्दशिवाक्वाथो मधुयुग् विषमापहः ।
तथाजाजी गुडोन्मिश्रा[2] विषमज्वरहारिणी ॥८१॥
चूर्णं च कटुरोहिण्याः प्राशयेद्दिनसप्तकम् ।
शर्करामिश्रितं चैव विषमज्वरनाशनम् ॥८२॥
क्वथिता मागधी दुग्धे वर्धमाना गवां यतः ।
विषमो विषमं भावं ज्वरो याति न संशयः ॥८३॥
[3]किल बालमृगाङ्ककिरीटदयासदयस्य गुणप्रतिभावितते: ।
ननु तर्कमुखाखिलवाग्रचनाघटिकाशतपद्यनिषणमतेः ॥८४॥
मनोहरकुलाम्भोधे रघुनाथविधोः सृजः ।
[4]वागुत्तैर्मे रसज्ञानां हृत्पद्मं विकसत्विह ॥८५॥

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनु[5]श्रीमद्भिकंभट्टसू[illegible] [illegible]वि-
विरचितायां राघवीयायां चिकित्सामञ्जर्या[illegible]
प्रथमं कुसुमम्[7] ।

द्वितीयं कुसुमम्

अतिसारचिकित्सा

[8]धान्यकनागरवारिदबिल्वबालकसाधितमम्बु[9] निहन्ति ।
आमसृतिं किल शूलमशेषं दीपनपाचनकं विदधाति ॥१॥
[10]महौषधविषामेघकुटजामृतसाधितम् ।
क्वाथं पिबेद् गदजितो ज्वरातीसारनाशनम् ॥२॥
भूनिम्बपद्मकवृकीहिमबिल्वविश्वा
धान्यं च वत्सककलिङ्गविषामृताश्च ।
तोयद्वयं घन इदं मधुमन्निहन्ति
रक्तं च पित्तजनितं ज्वरसंसृतिं च ॥३॥
प्रतिविषाकृतमालदुरालभाजलकिरातकविश्वगुडूचिकाः ।
यवयुताः शृतमेभिरिदं पिबेज्ज्वरयुतातिसृतिं च निहन्ति ताम्[11] ॥४॥

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१. 'येषां'—अ, आ. २. '०श्रं'—आ. ३. उपसंहारपरमेतदादि श्लोकद्वयमत उत्तरं ग्रन्थ-समाप्तावेव दृश्यते. ४. 'वागस्त्रै०'—अ, आ. ५. '०सूत०'—अ, आ. ६. '०सूत०'—अ, आ. ७. अत उत्तरं 'समाप्तिमगमत्' इत्यधिकम् अ आ पुस्तकयोः. ८. 'धान्यकर्णागर०'—अ, 'धान्य-कणागर०'—आ. ९. '०बालक०'—अ. १०. '०षधा०'—अ, '०षधी०'—आ. ११. 'तम्'—अ, आ.

यवानी नागरोशीरधनिका बिल्वमुस्तकम् ।
द्विपर्णिकायुतं चैभिर्दीपनं पाचनं स्मृतम् ।।५।।
सनागरं मोचरसं धातुकीदीप्यमिश्रितम् ।
गोतक्रसंयुतं पेयं वाहिनीमपि वारयेत्[1] ।।६।।
वत्सकबिल्वविषाजलमेघसंजनितं क्वथनं किल पीतम् ।
[2]शोणितशूलवतामतिसारे सामगते हितमेव चिराय ।।७।।
पाठाविषावत्सकमेघदारुविडङ्गिकामोचरसैः[3] कषायम् ।
कृतं प्रभाते प्रपिबेद् गदार्तिः शोफातिसारार्णववाडवाग्निः ।।८।।
कुटजवालविषा घनधातुकीरुचिरदाडिमलोध्रमियं वृकी ।
क्वथनमेभिरिदं मधुना युतं विमलमोचरसेन समाहितम् ।।९।।
पीयमानं महातीव्रमतीसारं सदाहकम् ।
रक्तशूलामरोगं च निहन्ति कुटजाष्टकम् ।।१०।।
[illegible]नाकविश्वासहकारबीजकलिङ्गपाठाघनबिल्वकानाम् ।
[illegible]कीशाल्मलिलोध्रवृक्षविषाजलानां किल चूर्णमेवम् ।।११।।
[illegible]मतीव पित्तात्कफाच्च वायोर्जनितं तथामम् ।
[illegible]र्णीं च सद्यो गङ्गाधराख्यं प्रवदन्ति धीराः ।।१२।।
[illegible]दलोध्रकलिङ्गविश्वौषधचूर्णमेतत् ।
[illegible]भेदक[illegible]तक्रयुक्तं चिरादतीसारकसेतुरेषः ।।१३।।
[illegible]श्वासकासौ च शोफा शूलस्तृष्णारोचकं छर्दिजूर्ती ।
[illegible]रिभिः सादरं च पेयं पेयं भेषजं रामनाम ।।१४।।

[illegible]हणीचिकित्सा

नागरोशीरधनिकायवान्यतिविषाधनाः ।
बिल्वद्विपर्णिके चैभिर्दीपनं पाचनं स्मृतम् ।।१५।।
महौषधामृताविषाधनैश्च साधितं शृतम् ।
गदे च संग्रहाभिधे तथाममान्द्यके हितम् ।।१६।।
प्रतिविषाघनवालकधातुकीकुटजदाडिमलोध्रहिमं वृकी ।
विहितमेभिरिदं सलिलं पिबदनुमतं[8] रघुनाथमनीषिणा ।।१७।।
सर्वज्वरहरं ज्ञेयं सर्वातीसारनाशनम् ।
ग्रहणीदलनं सद्यो धातुवर्धनमुत्तमम् ।।१८।।
चूर्णं निहन्ति मरिचं रुचकाग्नि सतक्रकम् ।
गुल्मार्शःप्लीहक्षुन्मान्द्यग्रहण्युदरजं भयम् ।।१९।।
श्रीघनवालकमोचकशक्रचूर्णमजापयसा परिपेयम् ।
हन्ति च तद् ग्रहणीभयमाशु सामगदं रुधिरेण विमिश्रम् ।।२०।।

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१. 'वारयत्'—अ. २. '०वृता०'—अ, आ. ३. '०ङ्गका०'—अ, आ. ४. '०धाकुकी०'—अ. ५. '०ढ्ये'—अ, आ. ६. 'कासश्वासौ'—अ, आ. ७. '०र्णैः'—अ, आ. ८. '०मितं'—अ, आ.

अर्शश्चिकित्सा

भल्लातपथ्यातिलमोदकश्च गुडेन मिश्रोऽनुदिनं निषेव्यः ।
दुर्नामकासज्वरपाण्डुकुष्ठश्वासं[1] परं प्लीहमतीव हन्ति ॥२१॥
शर्करया युतसूरणकन्दः कुञ्जरकेसरमेव तथान्यत्[2] ।
क्षौद्रयुतं नवनीतममोघं सूदनकारणमर्शस एवम् ॥२२॥
[3]एकचन्द्रशशिनेत्रगुणाक्षिवेदवाणशरकुम्भिकलाभिः ।
मागधीमरिचजीरकशौण्डीमूलकं च चवकं यवजश्च ॥२३॥
चित्रभेषजशिवादलभल्लसूरणाः क्रमत एतदशेषम् ।
चूर्णतो द्विगुण एव गुडश्च योजयेच्च गुटिकां गुदजेषु ॥२४॥
क्षारेण शस्त्रपतनानलकैर्न शान्तास्ते वै प्रयान्ति शमनं त्वनया न तर्कः ।
काङ्कायनेन विहिता मुनिना हिताय विद्वत्किरीटरघुनाथकवीन्द्रमान्या ॥२५॥
[4]विश्वा गुडाढ्या त्वथ वा प्रपथ्या शौण्डी तथा दाडिमकं हि सेव्यम् ।
गुदामये जीर्णरते च सामे पुरीषबन्धे हितकारि [illegible]

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनुश्रीमड्डिकंभट्टसूरिसुत[illegible]
विरचितायां राघवीयायां चिकित्सामञ्जर्यामति[illegible]
द्वितीयं कुसुमम् ॥२[illegible]

तृतीयं कुसुमम्

अजीर्णादिचिकित्सा

विश्वकणोषणनागदलैश्च[5] त्वक्त्रुटिभिर्विहितं क्रमवृद्धम् ।
चूर्णमिदं समखण्डमरोचश्वासगुदोद्भवगुल्मवमीषु ॥१॥
सयावशूकनागरं शिवादलं च सादरम् ।
निहन्त्यजीर्णजं दरं वदामि नो पुरन्दरम् ॥२॥
कृशानुश्चव्यं वा मरिचमगधाहिङ्गु चपला-
जटा दीप्यो विश्वा यवजयुगलं पञ्चलवणम् ।
समं बीजद्रावैर्ललितमथ वा दाडिमरसै--
र्जयेदामारोचं ग्रहणिकफतां वह्नितनुताम् ॥३॥
विडं चित्रकाजाजियुग्मं यवानी शिवा त्र्यूषणं धान्यसौवर्चलं च ।
त्वचस्तिन्तिडीकाजमोदाम्लवेतं समं [6]योज्यमेतत्समं वावडिङ्गम् ॥४॥
इदं हि चूर्णनायकं त्वशेषजाड्यसायकम् ।
अनेन जीर्यते धरः कथं न जाड्यतो भरः ॥५॥

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१. '०कुष्ट०'—अ, आ. २. '०न्यम्'—अ, आ. ३. क्रमशः १, १, १, २, ३, २, ४, ५, ५, १ इमे अङ्का अपि विहिता दृश्यन्तेऽत्रोभयोः अ आ पुस्तकयोः. ४. 'विश्वां गुडाढ्यामथ वा प्रपथ्यां शौण्डीं तथा दाडिमकं हि सेव्याम् ।'—अ, आ. ५. '०नागरलै०'—आ. ६. 'युज्य०'—अ, आ.

ग्रन्थिकसिन्धुजमागधिचव्यचित्रकविश्वशिवाः क्रमवृद्धया ।
पण्डितराजरघूत्तममान्यं विद्धि परं वडवानलचूर्णम् ॥६॥

सामुद्रं यवजयवानिकाजमोदाः
सिन्धूत्थं कृमिरिपुहिङ्गु विश्वकृष्णाः ।
पथ्या वा [1]रुचकमिदं समं च पिष्ट्वा
संसेव्यं जठरभवे च वातरोगे ॥७॥

वातमेहे श्वासकासे कामलापाण्डुवजीर्णके ।
गुदगुल्मानिले योज्यं विषूच्यां विषमानिले ॥८॥

शिवाकरञ्जचित्रकं कणाविडङ्गविश्वकम् ।
[2]सशर्करासमांशकं त्ववेहि वाडवाग्निकम् ॥९॥

अम्लवेतसधनञ्जयवह्निमोरटास्तदनु सूरण एषः ।
पञ्चवह्नि जठरानलवृद्धयै[3] तक्रसाकमिदमाशु हि पेयम् ॥१०॥

[illegible]ं त्रिफला च यवानी त्र्यूषणरामठमेवमशेषम् ।
[illegible]डमिश्रितमाशु हन्ति हि जाठरपावकमान्द्यम् ॥११॥

[illegible]कं कटुत्रिकाजमोदकम् ।
[illegible]ं निषेव्य रामठाभिधम् ॥१२॥

[illegible]सर्पिषा चूर्णमुत्तमम् ।
[illegible] भेदकं [illegible]वातगुल्महरं परम् ॥१३॥

[illegible]ति वल्ली गुड[illegible] दीप्यकृष्णामहौषधम् ।
[illegible] शिवा वैश्वानराभिधम् ॥१४॥

प्रवृद्ध[illegible]
हिङ्गुक्षारयुगलस[illegible]जमोदा—
कर्चूरं [6]रुचकमरीचपञ्चकोलम् ।
षड्ग्रन्था बिडकबरी[7] च तिन्तिडीकं
पथ्या जीरककरकाम्लवेतसं च ॥१५॥

धान्यं पुष्करहपुषे इदं समांशं
गुल्मार्शःश्वसनविबन्धशूलपाण्डून्[8] ।
आध्मानं प्लिहमुखपाककण्ठरोधं
हृद्रोगं शमयति [9]सिध्ममूत्रकृच्छ्रम् ॥१६॥

विषूचिकाचिकित्सा

[10]रुचकसैन्धवजीररसोनकं त्रिकटु रामठचूर्णविमिश्रितम् ।
[11]रुचिरनिम्बुरसेन[12] विभावितं सकलमाशु निहन्ति विषूचिकाम् ॥१७॥

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१. 'रुचिकरमिदं'–अ, 'रुचिकामिदं'–आ. २. '०र्करं'–अ. ३. '०द्धै'–अ, आ. ४. 'जाठरा०'—आ. ५. 'च यावानि'–अ, आ. ६. 'चुरक०'–आ, 'रुचिक०'–आ. ७. '०करीं'–अ, आ. ८. '०विट्बन्ध०'–आ. ९. 'हिध्म०'–अ, आ. १०. 'रुचिक०'–अ, आ. ११. 'रुचिक०'–अ. १२. '०निम्ब०'—अ, आ.

मरिचं पर्पटीक्षारं प्रत्येकं च पलं पलम् ।
क्वथितं [1]रसयेत्तूर्णं विषूचीशूलवारणम् ॥१८॥

क्रमिचिकित्सा

नियमनः [2]कुटजस्त्रिफला वचा त्रिकटुकं खदिरस्त्रिवृता युतम् ।
मुनिदिनं हि गवां सलिलेन च शृतमिदं क्रमिनाशकरं पिबेत् ॥१९॥
जलदमूषकर्कणिफलत्रिकामरकशिग्रुभवं[3] हरते शृतम् ।
मगधजाक्रमिवैरिविमिश्रितं क्रमिरुजं द्विपथेन गतान्क्रमीन् ॥२०॥

पाण्डुरोगचिकित्सा

त्रिफला त्र्यूषणं वेल्लं [4]मेघचित्रकतीक्ष्णकम् ।
मधुना लेहयेच्चूर्णमिदं ज्ञेयं नवायसम् ॥२१॥
अग्निमान्द्ये कोष्ठरोगे स्थौल्ये[5] जठरतासु च [illegible]
प्रमेहे पिटिकानस्ये[6] पाण्डुरोगे नवायसम् [illegible]४
[7]लोहकटुत्रिककोलतिलानां [8]चूर्णसमं [illegible]
क्षौद्रयुतं च सतक्रमवेहि पाण्डुगदे [illegible]
सुराब्ददार्वीकटुषट्कताप्यं वेल्लं व[illegible]ादि[illegible] ॥१२॥
मण्डूरभागद्वयमष्टमूत्रे पक्त्वा गवां [illegible] ।
[10]शोथकुष्ठकफप्लीहकामलापाण्डुमेहकम् [illegible]
ऊरुस्तम्भं [12]हन्त्यजीर्णमर्शसां च नि[illegible]म् [illegible]॥

कामलाचिकित्सा

त्रिफलानिम्बकैरातितिक्तावासामृताभवः ।
क्वाथो मधुयुतो हन्ति कामलां पाण्डुतामपि ॥२६॥
हरीतकी च धात्रिका तथा गिरीन्द्रमृत्तिका ।
इति प्रयोजिताञ्जनं निहन्ति कामलाननम्[13] ॥२७॥
वेणीफलरसः सृष्टो [14]नस्यतो विनिहन्ति च ।
कामलां कामलोपेतां शतशोऽनुमतं[15] त्विदम् ॥२८॥

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनुश्रीमद्धिकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकविविरचितायां राघवीयायां चिकित्सामञ्जर्यामजीर्णादिचिकित्सा नाम तृतीयं कुसुमम् ॥३॥

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१. 'रसपेतूर्णं'—अ, आ. २. 'कुटजं'–आ. ३. '०कांमर०'–अ, आ. ४. 'मेथा०'–अ. ५. 'स्थूले'—अ, आ. ६. 'पिठिकानस्यो'—अ, आ. ७. 'लोहं'—अ, आ. ८. 'चूर्णं'—अ, आ. ९. '०कालाग०'–अ, आ. १०. 'शोतकुष्ट०'—अ, आ. ११. '०पाटला०'—अ, आ. १२. 'तथाजीर्णर्षमसां'–अ, आ. १३. '०लाननाम्'–अ, आ. १४. 'निस्यतो'–अ, आ. १५. '०मितं'—अ, आ.

चतुर्थं कुसुमम्

रक्तपित्तचिकित्सा

त्रिफलाकृतमालभवं क्वथनं सितया मधुना मिलितं हरति ।
ननु शोणितपित्तमिदं सरुजां[1] घनदाहकपित्तजशूलदरम् ।।१।।
मृद्वीकावृषपथ्यानां क्वाथः क्षौद्रसितायुतः ।
कासश्वासक्षयश्लेष्मरक्तपित्तविदारकः ।।२।।
कुञ्जराशनोदुम्बरं फलं रक्तपित्तकं हन्ति सादरम् ।
वासया तथा क्षौद्रमिश्रया व्याहृतः परो योगनायकः ।।३।।

क्षयचिकित्सा

नवो[illegible]तं च माक्षिकं सुखण्डकं त्रयं त्विदम् ।
[illegible]त्तमं क्षयाद्रिदारकं पविम् ।।४।।
[illegible] वासायाः स्वरसं पिबेत् ।
[illegible] भास्करेण तमो यथा ।।५।।

[illegible]सचिकित्सा

[illegible]टाकटुत्रिकम् ।
[illegible] कासमारुतम् ।।६।।
चपलास[illegible]षायः कासहा भवेत् ।
वासाशृतं मधुयुत [illegible]घ्नमथ वापि च ।।७।।
कटुत्रिकं छिन्नलताक्कशानू फलत्रिकं वेल्लभवं सरास्नम् ।
सशर्करं चूर्णमिदं हि सेव्यं कासाटवीदाहदवानलाख्यम् ।।८।।
ग्रथितमागधिकाक्षमहौषधैं रचितचूर्णमिदं मधुना युतम् ।
हरति कासभवं दरमाततमनुमतं[2] रघुनाथमनीषिणा[3] ।।९।।
कटुत्रिकं च चूर्णितं गुडेन सर्पिषा युतम् ।
निहन्ति कासजं दरं निषेवणान्निरन्तरम् ।।१०।।
[4]पुष्पाक्षवल्लिजसमः खदिरस्य सारो
[5]बब्बूलसंभवकषायविमिश्रितश्च ।
एषां कृता च वटिका प्रहरात्प्रयुक्ता
कासं निहन्ति रघुनाथकवीन्द्रमान्या ।।११।।

हिक्काचिकित्सा

मागधीरेणुकाक्वाथो हिङ्गुचूर्णेन मिश्रितः ।
पीयमानो निहन्त्याशु हिक्कां पञ्चविधां यतः ।।१२।।

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१. '०रुजं'—अ, आ. २. '०मितं'—अ, आ. ३. '०षिणाम्'—अ, आ. ४. 'पुष्पा०'—अ, आ. ५. 'बर्बुळ०'—अ, आ.

श्वासचिकित्सा

सिंहीनिशासिंहमुखीगुडूचीविश्वोपकुल्याभृगुजाघनानाम् ।
कृष्णामरीचैर्मिलितः कषायः श्वासाटवीदाहहुताश एषः ॥१३॥
कटुतैलगुडाभ्यां च श्वासो नश्यति तत्क्षणात् ।
भार्ङ्गीपुष्करमूलं च मधुना श्वासहन्तृ च ॥१४॥

कासश्वासचिकित्सा

राजिका क्षीरकन्दश्च चपला च रसोनकः ।
[1]ऊषणातिविषा देवकुसुमं च विचूर्णितम् ॥१५॥
मार्कवार्ककुमारीभिर्निर्गुण्डीमुण्डिचित्रकैः ।
भावयित्वा पृथक्सर्वं श्वासकासनिकृन्तनम् ॥१६॥
अक्षात्पलशतं ग्राह्यं त्वजामूत्रं च तत्समम् ।
कृतावलेहो मधुना श्वासं कासं निहन्ति च ॥१७॥

अरोचकचिकित्सा

त्र्यूषणं[2] कपित्थं च शर्करारोचके च तै[illegible]
क्षौद्रसंमितां भक्षयेच्च तां मानिता च [illegible]ादि[illegible]
तृटित्वक्केसरं[4] [5]पुष्पं वल्लिजं सकण[illegible] ॥१२॥
समखण्डं भागवृद्धं [6]चूर्णं तद्[6] भक्षयेद् [illegible]
श्वासकासप्रसेकेषु हृत्पार्श्वारुचिजे[7] गदे [illegible]
गलामये प्रशस्तं च रघुनाथेन मानितम् ॥२०॥

छर्दिचिकित्सा

एला मेघः[8] कोलमज्जाप्रियङ्गुलाजाः कृष्णा चन्दनं पुष्पनागम् ।
हन्याच्चूर्णं क्षौद्रखण्डेन युक्तं पित्तश्लेष्मच्छर्दिकां वातजां[9] च ॥२१॥
सुरसास्वरसैर्युक्ता तृटिका मर्दिता भृशम् ।
वान्तिं शमयति क्षिप्रं वातपित्तकफोद्भवाम्[10] ॥२२॥
कृष्णोशीरमरीचं च कपित्थरसभावितम्[11] ।
तुल्यलाजैश्च क्षौद्रेण लीढं छर्दिहरं परम् ॥२३॥
[12]संदग्धं शिखिपिच्छं च मधुना छर्दिनाशनम् ।
फलपूररसश्चैव छर्दिघ्नो मधुना युतः ॥२४॥

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१. 'दुष०'—अ, आ. २. अत उत्तरं 'च' इति पदमधिकम् अ आ पुस्तकयोः. ३. '०द्वटी'—अ, आ. ४. '०शरं'—अ, आ. ५. 'पुष्यं'—अ, आ. ६. पदद्वयं नास्ति अ पुस्तके. ७. '०चिरे'—अ, आ. ८. 'मेघं'—अ, आ. ९. '०तजं'—अ, आ. १०. '०द्भवा'—अ, आ. ११. '०विताम्'—अ, आ. १२. 'सद०'—अ, आ.

तृष्णाचिकित्सा

उत्पलं मधु लाजाश्च वटरोहो गदस्तथा ।
एतैः कृता वटी सम्यक् तृषं नाशयति क्षणात् ॥२५॥

वातरक्तादिचिकित्सा

मञ्जिष्ठागौरीवरादेवदारुनिम्बच्छिन्नारोहिणीक्वाथ एषः ।
हन्यात्पामां वातरक्तं कपालीं तद्वत्कुष्ठं मण्डलं रक्तजन्यम् ॥२६॥
मञ्जिष्ठात्रिफलापटोलकटुकामूर्वावचाचन्दनै—
स्त्रायन्तीन्द्रयवासनामृतलताकृष्णात्रिवृन्नागरैः ।
दार्वीनिम्बविडङ्गमार्कवजलैर्भार्ङ्गीविशालाघनै—
र्गायत्रीगदसारिवाप्रतिविषानन्तामहादारुभिः ॥२७॥
[illegible]टकशार्वरीवरुणकैः पाठावरीपांसुभिः
[illegible]मराजिकुटजाचित्रामहानिम्बकैः ।
[illegible]करञ्जतिक्तकयुतैः शौण्डीपुरैर्मिश्रितो
[illegible]रक्तविकृतिं कुष्ठानि चाष्टादश ॥२८॥
[illegible]प्रसुप्ते पक्षघातके ।
[illegible]भेदकेऽस्त्रोषे विद्रधौ मतः ॥२९॥
[illegible] वल्ल[illegible] गुड[illegible]

[illegible]ऊरुस्तम्भचिकित्सा

भल्ला[illegible]धारापुनर्नवादारुमहौषधैश्च[1] ।
ऊरुद्वयस्तम्भकृते कषायो [2]गवां हि मूत्रेण [3]पुरेण योज्यः ॥३०॥

आमवातचिकित्सा

रास्नामृतानागरवातशत्रुकटङ्कटेरीजनितः कषायः ।
सर्वाङ्गसंस्थं[4] मुनिधातुगं[5] च निहन्त्यशेषं सहसामवातम् ॥३१॥
रास्नागुडूचीपवनारिदारुपुनर्नवागोक्षुरराजजातम्[6] ।
विश्वाविमिश्रं शृतमामवातं जङ्घाकटीपृष्ठगतं निहन्ति ॥३२॥
महौषधामृताभवः कषायकश्च सेवितः ।
निहन्ति चाममारुतं चिराय संधिसंस्थितम् ॥३३॥

शूलचिकित्सा

शतपुष्पसुरद्रुदिनेशपयोगदरामठसिन्धुभवं हरति ।
अपि लेपनतोऽस्थिभवं[7] मरुतं रघुनाथबुधानुमतं[8] शतशः ॥३४॥
त्रिफलाकृतमालभवं क्वथनं सितया मधुना युतमा हरति ।
ननु दाहयुतास्रकपित्तरुजं किल पित्तजशूलदरं प्रवरम् ॥३५॥

१. '०षधे च'—अ, आ. २. 'निहन्ति'—अ. ३. 'दुरेण'—अ. ४. '०स्या'—अ. ५. '०धातुकां'—आ. ६. '०जातीम्'—अ. ७. 'लेपनतो भवं'—अ, आ. ८. '०मितं'—अ, आ.

पवनारिजटा द्विपलाष्टगुणे सलिले पचिता यवजेन युतम् ।
क्वथनं हृदयोद्भवपार्श्वकटीकफशूलविदारणसिंहनखः[१] ॥३६॥

गुदावर्तचिकित्सा

[२]आगारधूमबिडरामठदन्तिरास्नाकङ्कुष्ठसैन्धवगुडत्रिफलावृता च ।
वर्तिर्जलेन च गवां हि गुदे नियुक्ता विड्ग्रन्थिजातरुजमा हरति क्षणेन ॥३७॥

गुल्मादिचिकित्सा

हिङ्गु वचाबिडविश्वकजीरहैमवतीनवपुष्करकुष्टम् ।
चूर्णमिदं [३]क्रमवृद्धमशेषगुल्मविषूचिघनोदरसामे ॥३८॥
[४]गजचिर्भटपूतिचव्यवह्निलवणानि त्रिकटु त्विदं च दग्ध्वा[५] ।
दधिमस्तुयुतं निहन्ति पाण्डुमुदरं गुल्मगुदोद्भवानि [illegible]
उग्रा भल्लातकाजाजीमोदको गुडमिश्रितः ।
प्लीहानं नाशयत्येव दारुणं सप्तरात्रतः ॥ [illegible]
सामुद्रमष्टकर्षं च सौवर्चं पञ्चकर्षकम् [illegible]
ग्रन्थिकं सैन्धवं धान्यं चपला बिडपत्रकम् [illegible]
आम्लवेतसतालीसकृष्णजीरकमेव च [illegible] ॥१२॥
नागकेसरकं सर्वं द्विकर्षं च पृथक्पृथक् । [illegible]
वल्लिजं जीरकं शुण्ठी कर्षकर्षं च योजयेत् [illegible]
अर्धकर्षे त्वगेले च चतुःकर्षं हि दाडिमम् ॥४३॥
चूर्णीकृतं समस्तं च लवणं भास्कराभिधम् ।
आसवेन च तक्रेण मस्तुना वा हि योजयेत् ॥४४॥
सेवितं षाणमात्रं तु विड्बन्धं च भगन्दरम् ।
श्वासं कासं च शूलं च क्षयं प्लीहानमेव च ॥४५॥
वातश्लेष्मभवं गुल्ममुदरं कुष्ठमेव च ।
अर्शांसि ग्रहणीं शोफामग्निमान्द्यं च हृद्गदम् ॥४६॥
सामदोषं नाशयति दीपनं पाचनं परम् ।
लोकानां च हितार्थाय भास्करेण प्रयोजितम् ॥४७॥
त्र्यूषणं पञ्चलवणं वल्लमात्रं च ताम्रकम् ।
गुल्मशूलं हरत्येव विषूचीशूलवारणम् ॥४८॥
कम्पिल्लकादेकपलं नियोज्यं त्रिवृत्पलं स्नुक्पयसः[६] पलं च ।
धात्रीरसस्यापि चतुःपलानि पलार्धकं तल्लवणस्य योज्यम् ॥४९॥
एषां घृते पक्वमिदं गवां च प्रस्यार्धकं सर्पिरतीव सिद्धम् ।
एतन्महाबिन्दुघृतं प्रसिद्धं निहन्ति गुल्मं जठराणि चाष्टौ ॥५०॥

१. '०नखा'—अ, आ. २. 'आङ्गार०'—आ. '०शेषं'—अ. ४. अतः प्राक् '१' इत्यङ्कः अ आ पुस्तकयोर्दृश्यते. ५. 'दग्धा'—अ. ६. 'स्नुः पयसः'—अ, आ.

प्लीहानमुग्रं भिषजा[1] प्रयुक्तं विरेकयोगात्सुखदं नराणाम् ।
गुल्मोदराब्धेः किल कुम्भजन्मा परीक्षितं तत्कविराघवेण ।।५१।।

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनुश्रीमद्भिकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकविविरचितायां राघवीयायां चिकित्सामञ्जर्यां रक्तपित्तादिचिकित्सा नाम चतुर्थं कुसुमम् ।।४।।

पञ्चमं कुसुमम्

हृद्रोगचिकित्सा

नागरं कणा ग्रन्थिकं निशा चित्रकस्तथा वारिदो गदः ।
एभिरम्बु वा हृद्गते गदे बोलवासितं[2] क्षौद्रमिश्रितम् ।।१।।
अर्जुनस्वरसेनैव साधितं च गवां घृतम् ।
[illegible] हृदयोद्भूतां व्यथां परमदारुणाम् ।।२।।

मूत्रकृच्छ्रचिकित्सा

[illegible]लकानां पाषाणभिद्धन्वयवासकानाम् ।
[illegible] कषाय एषां [3]विबन्धकं दाहयुतं च कृच्छ्रम् ।।३।।
[illegible] भेदकतुटि प्रचूर्णीकृतं
[illegible]ति वल्ल[illegible] गुडयुतं च वा सेवते ।
[illegible]लोदकयुतं च संजीवति
मुमू[illegible] कठिनमूत्रकृच्छ्रात्सदा ।।४।।

अश्मरीचिकित्सा

वातारिकौन्तीमधुकाश्मभेदगोकण्टकृष्णातृटिकावृषाणाम् ।
क्वाथो निहन्त्यश्मजतुप्रकीर्णः कृच्छ्राश्मरीदाहविकाररोगम्[4] ।।५।।
पाषाणभित्काशदुरालभानां सराजगोकण्टशिवाकुशानाम् ।
क्वाथोऽश्मरीं क्षौद्रयुतो[5] निहन्ति तथा शृतं किंशुकजं सिताढ्यम् ।।६।।

मूत्राघातचिकित्सा

पलद्वयं मूलकपत्रकाच्च कर्कटिकीबीजकसारचूर्णम् ।
पाषाणभित्कल्कसितायुतं च योज्यं[6] सदाहे किल मूत्रघाते ।।७।।

प्रमेहचिकित्सा

विभावरीरजःसमं समाक्षिकं मनोरमम् ।
हरीतकीशृतं परं निहन्ति मेहजं दरम् ।।८।।

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१. '०षजैः'—अ, आ. २. '०वापितं'—अ, आ. ३. 'विबन्धके दाहयुते च कृच्छ्रे'—अ, आ. ४. '०रोगे'—अ, आ. ५. '०युतेन हन्ति'—अ, आ. ६. 'युज्यं'—अ, आ.

गोकण्टहिङ्गु त्रिफलाहरिद्राकलिङ्गनिम्बाब्दकर्कर्णिकैश्च ।
गायत्रिकादारुवृषैर्निहन्ति[1] विंशत्प्रमेहान्मधुनावलेहः ॥९॥
फलत्रिकं विशालका पयोधरश्च दार्विका ।
यतः शृतं निशायुतं निहन्ति मेहमाततम् ॥१०॥
पचम्पचासुराब्दजं शृतं भयं प्रमेहजम् ।
समाक्षिकं च सत्वरं निहन्त्यहोऽतिदुस्तरम् ॥११॥
पयो गवां सखण्डकं त्रिकण्टवङ्गवल्लकम् ।
प्रमेहभल्लकं परं बुधा वदन्ति सादरम् ॥१२॥

मेदोदोषचिकित्सा

बिल्वादिपञ्चमूलानां क्वाथः क्षौद्रेण मिश्रितः ।
जयेदतितरां सद्यो मेदोदोषं च दारुणम् ॥१३॥

उदरचिकित्सा

कटुत्रिकं त्रैफलदन्तिमूलं द्रवन्तिकारोहिषवल्क[illegible]
एषां कषायो यवजेन युक्तः सर्वोदरं हन्ति[illegible]
द्वौ क्षारौ पञ्चलवणं हपुषा जीरकं सठ[illegible]
व्योषाजगन्धा धान्यं च वह्निकङ्कोलकुष्टकम्[illegible] ॥१२॥
उग्रोपकुञ्चिकावेल्लं करवी ग्रन्थिकं वरा [illegible]
निशायुग्मं पुष्करकं यवानी तुल्यशस्ततः ॥[illegible]
[2]त्रिवृद्विशाले द्विगुणे त्रिगुणा दन्तिनी स्मृता ।
यवतिक्ता चतुर्भागा चूर्णं नारायणाभिधम्[3] ॥१७॥
कोष्णेन वारिणा वाथ यवकोलकुलित्थजैः ।
तक्रेण वा तत्सततं दधिमस्तुसुरासवैः ॥१८॥
पिवतस्तस्य नश्यन्ति चोदराणि च सर्वशः ।
यथा नारायणो देवो दुष्टदैत्यनिवर्हणः ॥१९॥
उदरेषु च सर्वेषु तथा योगः प्रकीर्तितः ।
पलोन्मितं गवां मूत्रैः शोफोदरहरं परम् ॥२०॥
पटोलादिशृतैः पाण्डुं कामलां च[4] हलीमकम् ।
एतन्नारायणं चूर्णं सर्वोदरनिकृन्तनम् ॥२१॥
पटोलिकावेल्लवराश्च मूलं पत्रं निशा तुल्यविभागमेतत् ।
पिचुद्वयं नीलिनिका [5]पलं च त्रिवृत्पलं कम्पिलकं पलार्धम् ॥२२॥
समूत्रमेतद्विनिहन्ति पाण्डुं शोफां च सर्वोदरकं च सद्यः ।
सकामलं रोगचयं हि पानात्पटोलकादिं प्रवदन्ति धीराः ॥२३॥

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१. '०दारुद्रुशैं०'—अ, आ. २. 'त्रिवृद्वि०'—अ, आ. ३. '०भिदम्'—अ. ४. 'यां'—आ.
५. 'फलं'—अ, आ.

यवतिक्तात्रायमाणा हपुषा नीलिनी तथा ।
कङ्कुष्ठसैन्धववरावचाकृष्णाश्च चित्रकः ॥२४॥
रोहिणी च तथा तिक्तश्चूर्णं तत्त्रिवृता युतम् ।
सर्वोदराणि हन्त्येतद् भास्करेण तमो यथा ॥२५॥

अण्डवृद्धिचिकित्सा

सिंहमुखीपवनारिशताह्वापावकमन्थनसैन्धवदेवैः ।
साधितलेपत एव निहन्ति वृद्धिगदं श्वयथुं वृषणस्य ॥२६॥

गलगण्डचिकित्सा

काञ्चनारवराजातं शृतं मागधिमिश्रितम् ।
त्रिफलाज्यं यदा भुङ्क्ते हन्ति तं गलगण्डकम् ॥२७॥
[illegible]रसाज्ज्ञेयं कटुतैलं चतुर्गुणम् ।
[illegible] सर्वं पक्वं तैलं च दारुणम् ॥२८॥
[illegible]स्य गलगण्डो विनश्यति ।
[illegible] रविणा तिमिरं यथा ॥२९॥

गण्डमालाचिकित्सा

[illegible]तमूलस्नुक्चित्रकैस्तैर्गुडसूर्यदुग्धैः ।
समि[illegible]शेषाद् गच्छन्ति [2]तूर्णं किल गण्डमालाः ॥३०॥

विपादिकाचिकित्सा

[3]गैरिकामदनसिन्धुजवालक्षौद्रगुग्गुलुघृताक्तविलेपात्[4] ।
पादयुग्मनितरांस्फुटितं च फुल्लपङ्कजनिभं प्रतिभाति ॥३१॥

श्लीपदचिकित्सा

नागरस्य वा [5]क्वाथितं शृतं निम्बजं पिबेद्देवदारुजम् ।
क्षौद्रसंभृतं[6] श्लीपदे गदे सर्षपैस्तथा लेप एव च ॥३२॥

विद्रधिचिकित्सा

पलत्रयं वरायास्तु द्विपला चपला मता ।
पुरात्पञ्च पलानि स्युस्त्रिपलो[7] गुग्गुलुः स्मृतः ॥३३॥
भगन्दरे विसर्पे च गण्डमालाव्रणेषु च ।
विपक्वे विद्रधौ देयस्तथा च त्रिफलाघृतम् ॥३४॥

१. '०रजा०'—आ. २. 'चूर्णं'—अ, आ. ३. 'गौरि०'—आ. ४. '०गुग्गुल०'—अ, आ. ५. 'क्वथितं'—आ. ६. '०संमिदं'—अ, आ. ७. '०स्त्रिफला'—अ, आ.

पुनर्नवा [1]च वारुणस्तयोश्च साधितं शृतम् ।
मुनीन्द्रषट्पदसेवितं निहन्ति विद्रधिं ततम् ॥३५॥
शिग्रुनिशायुगकुञ्जरभक्ष्यवारुणदीप्यकषायक एषः ।
बोलरजःसहितो विनिहन्ति जाठरकं किल विद्रधिरोगम् ॥३६॥

व्रणचिकित्सा

फलत्रिकोद्भवं सदा कषायकं पिवेन्मुदा ।
पुरेण मिश्रितं व्रणं जयेदसौ च दारुणम् ॥३७॥
रसकखदिरसर्जा[2] भृष्टतुत्थं ससिक्थं
सघृतकपिलसिन्दूरं च शीर्षस्य तैलम् ।
गुणगुणशिखिचन्द्राः सूर्यविशद्रसाश्च
गुणरविमितमेतत्सिद्धसर्पिर्व्रणे च ॥३८॥
सिक्थकं तथा शङ्खजीरकं शीर्षतैलकं सर्जखादिरौ ।
गोघृतं व्रणे साधितं त्विदं सिद्धिदं भवेद्रोगना[illegible]

शोफचिकित्सा

त्र्यूषणं तृटित्वग्दलं समं चूर्णितं लिहेत्क्ष[illegible]
क्षौद्रसंयुतं शोफनाशनं वन्दितं सदा भैषज[illegible] ॥१२॥
पुनर्नवादारुनिशागुडूचीगौरीप्रपथ्याभृगुजाग्नय[illegible]
विश्वा सुराह्वा शृतमस्य हन्ति कराङ्घ्रि[illegible]
पुनर्नवानागरदारुपथ्याछिन्नोद्भवासंजनितः [illegible]
गवां च मूत्रेण[3] पुरेण मिश्रः शोफोदरारण्यदवाग्निरेषः ॥४२॥
पुनर्नवानिम्बपटोलदार्वीपथ्यागुडूचीकटुभङ्गतिक्ताः[4] ।
एषां कषायः किल पीयमानो गोमूत्रमिश्रः प्रसभं निहन्ति ॥४३॥
सर्वाङ्गशोफां पाण्डुं च श्वासकासोदरं तथा ।
शूलाध्मानौ भ्रमं चैव शोफरोगांश्च रोगिणः ॥४४॥

भगन्दरचिकित्सा

लेपेन पूर्वं प्रशमं प्रयाति [5]जलौकयाधोरुधिरस्य शुद्धिः ।
विपक्वतां सा पिटिका[6] प्रयाता गुदोपकण्ठे किल कृच्छ्रसाध्या ॥४५॥
शस्त्रेण वा तप्तशलाकया वा [7]विदार्य शुद्धां व्रणवच्चिकित्सेत् ।
गोधूमपथ्यं लवणेन हीनं क्षौद्रं हितं तत्र भगन्दराख्ये ॥४६॥
[8]फलत्रिकोद्भवं सदा कषायकं पिवेन्मुदा ।
पुरेण मिश्रितं व्रणं जयेदशौचदारुणम् ॥ ४७ ॥

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१. 'वचारुण०'—अ, आ. २. '०सर्जभ्रष्ट०'—अ, आ. ३. 'मिश्रेण'—अ, आ. ४. '०भटु०'— अ, आ. ५. '०याधो'— आ. ६. 'पिटिता'—अ. ७. 'विदारयेत्'— आ. ८. एतदादि ३७-३९ अङ्कवत्पद्याभिन्नप्रायं पद्यत्रयं प्रागिलिखितमपि पश्चान्निष्कासितं दृश्यते आ पुस्तके.

रसकखदिरसर्जा[1] भृष्टतुत्थं ससिक्थं
सघृतकपिलसिन्दूरं च शीर्षस्य[2] तैलम् ।
गुणगुणशिखिचन्द्राः सूर्यविंशद्रसाश्च
गुणरविमितमेतत्सिद्धसर्पिर्व्रणे च ॥ ४८ ॥
सिक्थकं तथा शङ्खजीरकं शीर्षतैलकं सर्जखादिरौ ।
गोघृतं व्रणे साधितं त्विदं सत्वरं भवेद्रोगनाशनम् ॥ ४९ ॥

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनुश्रीमद्भिकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकविविरचितायां राघवीयायां चिकित्सामञ्जर्यां हृद्रोगादिचिकित्सा नाम पञ्चमं कुसुमम् ॥ ५ ॥

षष्ठं कुसुम

त्वगामयचिकित्सा

[illegible]जीरद्वयरात्रियुग्ममनःशिलावल्लिजगन्धकानाम् ।
[illegible]नां घृतयोजितानां पामा व्रजेद्दूरतरं त्रिलेपात् ॥ १ ॥
[illegible]रीवरादेवदारुनिम्बच्छिन्नारोहिणीद्वाय एषः ।
[illegible]मां वातरक्तं कपालि तद्वत्कुष्ठं मण्डलं रक्तजन्यम् ॥ २ ॥
[illegible] सर्जरसो [3]यावशूकस्त्विदं त्रयम् ।
[illegible]षितं सर्वं सिध्ममूलविदारकम्[4] ॥ ३ ॥
[illegible]वगौरा[illegible]दतुत्थजीरवल्लीभवं कर्षमिदं पृथक्च ।
शिलावली तौ रसकर्षसंख्यौ सार्धो विभागः किल पारदस्य ॥ ४ ॥
कर्षैश्च विंशत्प्रमितैर्घृतस्य सर्वं विमर्द्य किल ताम्रपात्रे ।
इत्थं हि योगाद्रघुनाथयोज्याद्विहन्ति रोगी गजकर्णपामाम् ॥ ५ ॥
करवीरजटास्नुहीगदैश्च विषसिन्धूद्भवतालसूर्यभृङ्गैः ।
पचितं च चतुर्गुणे हि मूत्रे तिलतैलं विनिहन्ति सर्वरोगान् ॥ ६ ॥
पामां दद्रुं च कुष्ठं च पिटिकां च विचर्चिकाम् ।
कण्डुं शाखागतं वातं हन्ति लेपनतः परम् ॥ ७ ॥
पाठामेचकिरातनिम्बकटुकात्रायन्त्यनन्तामृता—
मूर्वावत्सकमागधीशतपदीशम्पाकराजीफलैः ।
ह्रीबेरातिविषानिशायुगवचासप्तच्छदारेणुभि—
र्यष्टीचन्दनसारिवायुगवरापद्मविशालावृषैः[5] ॥ ८ ॥
एतैः साधितमष्टभागनिशृतं त्वर्धं च धात्रीरस—
स्तस्यार्धं च गवां घृतं विपचितं सर्पिर्महातिक्तकम् ।

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१. '०सर्जभ्रष्ट०'—अ. २. 'शीरस्य'—अ. ३. '०शूल०'—अ, आ. ४. '०शूल०'—अ, आ. ५.'०पद्यो०'—आ.

पाण्डुश्लीपदशोफमण्डलरुजं वातास्रकण्डूं तथा
हन्त्येतद् गलगण्डकं च सकलं कुष्ठानि चाष्टादश ।। ९ ।।

शीतपित्तचिकित्सा

दुःस्पर्शामृतमेघपांसुमधुकव्याघ्रीशिवाजाजिकैं—
र्वासोशीरमहौषधैश्च विहितः कृष्णामधुभ्यां युतः ।
क्वाथो मूर्छनमस्रशोथमनिशं सर्वज्वरं भ्रान्तिकां
दाहस्वेदगदं दिवानिशिभवं वैषम्यदोषं जयेत् ।। १० ।।

लाक्षानिशाचित्रकरवतयष्टिसौवर्चविश्वागदमोरटाभिः[१] ।
तक्रे पचेत् षड्गुणिते च तैलं विलेपतः शीतविदाहहारि ।। ११ ।।

कुष्ठचिकित्सा

क्षुद्रामृतानिम्बवराकरञ्जपटोलवासाशृतस[illegible]
गवां घृतं सिद्धमिदं पिबेच्च कुष्ठापहं त[illegible] ।
त्रिफलापिचुमन्दवचाकटुकारुणयष्टि[illegible]
क्वथितं सलिलं रसितं हरते ननु पित्त[illegible] ।।१३।।

आम्लपित्तचिकित्सा

त्रिफलामृतनिम्बपटोलरजोवृषपर्वतमा[illegible]न् ।
क्वथनं मधुना विनिहन्ति सदा ननु नष्टमिदं परपित्तमपि ।। १४ ।।
पटोलीयवकृष्णानां क्वाथश्च मधुना सह ।
आम्लपित्तं निहन्त्याशु वमिं चारोचकं तथा ।। १५ ।।

विसर्पचिकित्सा

अरिष्टवासात्रिफलापटोलीछिन्नोद्भवाखादिरवल्कलानाम् ।
एषां कषायः किल साधितश्च स्यात्सौख्यकारी सततं विसर्पे ।। १६ ।।

विस्फोटकचिकित्सा

रामसेनमेघनिम्बधन्वयासपर्पटैः रोहिणीपटोलिकामृताफलत्रिकावृषैः ।
स्फोटके च[२]तच्छृतं सुखप्रदं मतं गदे पण्डितेन्द्रभालरत्नराघवेण भाषितम् ।।१७।।
तुरुष्कः सार्धटङ्कश्च पारदश्च तथा मतः ।
सार्धद्विटङ्को दीप्यश्च तथाकल्लः प्रकीर्तितः ।। १८ ।।
भल्लातः पञ्चटङ्कश्च यवानी च तथा मता ।
अष्टादशदिनेष्वेवं सायंप्रातर्भजेदिदम् ।। १९ ।।

१. '०मोर०'—अ, आ. २. 'तत्स्रुतं'—अ, 'तत्सतं'—आ.

अनुपानं जलं ज्ञेयं पथ्यं गोधूमशालिजम्[1] ।
क्षाराम्लवर्जनीयं च चन्द्रके स्फोटके हितम् ॥ २० ॥
दुःस्पर्शक्वाथगण्डूषाः कार्याः पाके मुख[illegible]य च ।
क्षाराम्रास्थि तथोत्तारः शतशोऽनुमतं त्विदम् ॥ २१ ॥

कण्ठरोगचिकित्सा

वृकीकलिङ्गकटुकावृषामरपयोधरैः ।
मधुमान्कण्ठरोगारिः क्वाथो गोमूत्रसाधितः ॥ २२ ॥
कलिङ्गपाठाघनदारुतिक्तावृषाकृतो मूत्रयुतो गवां च ।
क्षौद्रेण पेयो गलजे च रोगे कषायकोऽसौ शतशोऽनुभूतः ॥ २३ ॥
रसाञ्जनं दारुनिशे सरास्ने यवाग्रजस्तेजवती च पाठा ।
एषां गुटी क्षौद्रयुता च[2] कार्या मुखे धृता कण्ठगदान्निहन्ति ॥ २४ ॥

मुखरोगचिकित्सा

[illegible]सजातीप्रवालधारात्रिफलाकषायः ।
[illegible]कमाशु निपीयमानो विनिहन्ति तीव्रम्[3] ॥ २५ ॥
[illegible]तानिशातन्दुलजैर्जलैः ।
[illegible] च घनयुग्मुखरोगहृत् ॥ २६ ॥
[illegible]ः सर्षपा लवणं गुडः ।
[illegible] मुखरोगं विनाशयेत्[4] ॥ २७ ॥
[illegible]बारसः पक्वः कटुतैलेन मिश्रितः ।
निहन्ति मुखजान्रोगान्दारुणान्मुखधारणात् ॥ २८ ॥

दन्तरोगचिकित्सा

पीतिका[5] रोहिणी मेघदार्वीगदास्तेजिनी लोध्रको वा समङ्गा वृकी ।
चूर्णमेषां समं घर्षयेत्सादरं रक्तकण्डूरुजं दन्तजां नाशयेत् ॥ २९ ॥
छिन्नया पिष्टया वारा दन्तशूलो विनश्यति ।
स्वेदिता[6] रवितोयेन चलतां नाशयेद् ध्रुवम् ॥ ३० ॥
एलार्धं तुल्यकं ज्ञेयं रत्नज्योतिर्हिराकशी ।
मायाफलं च त्रिफला खदिरो लोहकीटकम् ॥ ३१ ॥
समभागानि सर्वाणि पिष्ट्वा दन्तान्विघर्षयेत् ।
दन्तरोगा विनश्यन्ति चाञ्चल्यं हरते ध्रुवम् ॥ ३२ ॥

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१. '०लितम्'—अ, आ. २. 'कुर्यात्'—अ, आ. ३. 'तीव्राम्'—अ, आ. ४. 'विनश्यति'—अ, आ. ५. 'पितिका'—अ, 'पित्तिका'—आ. ६. 'खेदिता'—आ.

कर्णरोगचिकित्सा

रविपर्णं घृताक्तं च पक्वं तप्तं निपीडयेत् ।
कर्णरन्ध्रे कदुष्णं च कर्णशूलनिवारणम् ।। ३३ ।।

सैन्धवं रामठो विश्वा वचा दारुमिशीगदाः ।
कर्णे भृताः पूतिपक्वं रोगं घ्नन्ति त्वजाम्भसा ।। ३४ ।।

दग्धं वराटं क्षुण्णं च निम्बुनीरेण पूरयेत् ।
कर्णे कर्णगदान् हन्ति रघुनाथेन दर्शितम् ।। ३५ ।।

गोमयोत्थरसस्तैलं मिलितं पाचितं समम् ।
पूरितं कर्णरन्ध्रे च कर्णशूलं निहन्ति च ।। ३६ ।।

जीवन्तीमधुकमिशीविडङ्गरास्नात्वक्शुण्ठीतगरपटुप्रकम्पनारि ।
पक्वं [1]तद्यवजयुतं सभृङ्गतैलं षड्बिन्दु श्रवणशिरोरदव्यथाघ्नम् ।। ३७ ।।[2]

नासारोगचिकित्सा

वल्लगोधूमभोजी च निद्राकाले च शीतलम् [illegible]
जलं पिबति यो रोगी पीनसान्मुच्यते नर[illegible]

प्रातःकाले जलं शीतं नासारन्ध्रेण यः पि[illegible]
पीनसान्नेत्ररोगाच्च पलितान्च विमुच्य[illegible]

तालीसं दहनतुगाम्लवेतसं च व्योषाजीवक[illegible] ।।१२।।
संक्षुण्णं गुडमिलितं [4]त्रिजातयुक्तं [5]वैस्वर्या[illegible]

कोकम्बस्वरसः शुद्धस्तक्रेण सह नस्यत[illegible]त् ।
तस्य पर्णानि पिष्ट्वा च बध्नीयान्नासिके तथा ।। [illegible]पित्तमपि ।। [illegible]

पतन्ति कीटकाः सद्यो योगोऽयं त्रिदिने हितः ।
पीनसान्मुच्यते रोगी शतशोऽनुमतं त्विदम् ।। ४२ ।।

सर्पिषा [6]मृष्टया धात्र्या शिरसो लेपतः क्षणात् ।
नासायां संप्रवृत्तं च रुधिरं च विनश्यति ।। ४३ ।।

नेत्ररोगचिकित्सा

फलत्रिकामृताशृतं समाक्षिकोषणायुतम् ।
निहन्ति नेत्रजं गदं त्वनेकदुःखकोटिदम् ।। ४४ ।।

वासानिम्बकलिङ्गमेघकटुकीदार्वीपटोलीयव—
भूनिम्बामृतरक्तचन्दनवराविश्वाग्निवत्सैः कृतः ।

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१. अत्र अ पुस्तकस्थं स्पष्टीकरणं 'तूप' इति. २. अत उत्तरं 'नागरसैन्धवमागधिमुस्ता-कुष्टवचालशुनं तिलतैलम् । अर्कसुपर्णविरसैः परिपक्वं कर्णरुजं शतमाशु निहन्ति ।।' इति पद्यमतिरिक्तत्वेन लिखितं दृश्यते आ पुस्तके. ३. '०मुञ्चति'—अ, आ. ४. '०नामक०'—अ, आ. ५. 'वैश्वर्या०'—अ, आ. ६. 'भ्रष्ट०'—अ, आ.

क्वाथो हन्ति च नेत्ररोगनिवहं [1]वैस्वर्यकं पीनसं
श्वासं कासमुरःक्षतं च सहसा शूलं ज्वरोचं तथा ॥ ४५ ॥

निम्बपल्लवस्त्र्यूषणं वचा सैन्धवो निशामेघचित्रकाः ।
बेल्लकं च कङ्कुष्ठका वृकी सर्वचूर्णितं त्वाजवारिणा ॥ ४६ ॥

एवं कृता वटी सिद्धा छायाशुष्कां हि कारयेत् ।
रात्र्यन्धं भृङ्गराजेन कामलां काञ्जिकेन च ॥ ४७ ॥

तिमिरं वारिणा हन्ति [2]पुष्पं दुग्धेन च स्त्रियः ।
गोवारा चिपिटं हन्ति पटलं मधुसर्पिषा ॥ ४८ ॥

सातलाफलं कामिनीपयोघर्षितं सदा रक्तिकामितम् ।
अञ्जने हितं मण्डलावधि [3]पुष्पवाटसौ हन्ति सादरम् ॥ ४९ ॥

रजस्वलास्पर्शहीनो रोगी क्षाराम्लवर्जितः ।
विद्वषा राघवेन्द्रेण शतशोऽनुमतं[4] त्विदम् ॥ ५० ॥

शिरोव्यथाचिकित्सा

[illegible] घृतेन युक्तनिःशृतम् ।
[illegible] निहन्ति दारुणम् ॥ ५१ ॥

[illegible]ायवासमहौषधानां[5] च पलं पृथक्च ।
[illegible]गतं वल्लद्वि पलानि चैषां वटी सा भ्रमहारिणी स्यात् ॥ ५२ ॥

[illegible]न शिरःपीडा तथार्धजा ।
[illegible]ऽपि कुष्टविश्वावचागदात् ॥ ५३ ॥

[illegible] दशमूलं च धन्वयासकिरातकम् ।
एषां क्वाथो निहन्त्याशु भ्रममूलां शिरोव्यथाम् ॥ ५४ ॥

शाल्मलीमागधीविश्वा वारिणा पेषिता भृशम् ।
नस्यतो लेपतो वापि घ्नन्ति पीडां शिरोभवाम् ॥ ५५ ॥

शिला लोध्रो मरीचं च पिप्पली समभागतः ।
वारिणा पेषितं सर्वमर्धशीर्षव्यथां हरेत् ॥ ५६ ॥

प्रदरचिकित्सा

दार्वीकिराताब्दरसाञ्जनश्रीभल्लातवासाजनितः कषायः ।
समाक्षिको हन्ति च [7]श्यामपीतं सितासितं वा प्रदरं सशूलम् ॥ ५७ ॥

रसजं तन्दुलीयाङ्घ्रिस्ताभ्यां च प्रसभं रजः ॥
मधुतन्दुलवारिभ्यां पीतं प्रदरनाशनम् ॥ ५८ ॥

नियमनस्वरसेन विमिश्रितैर्नियमनानिलशात्रवबीजकैः ।
विरचिता च वटी स्मरसद्मनि प्रतिधृता भगशूलविदारिणी ॥ ५९ ॥

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१. 'वैश्व०'—अ, आ. २. 'पुष्पं'—अ, आ. ३. 'पुष्प०'—अ, 'आ. ४. '०मितं'—अ, आ. ५. '०यवासा०'—आ. ६. 'नश्यते'—अ, आ. ७. 'शाम०'—अ, आ.

स्त्रीचिकित्सा

गवाक्षिकाजटा परे धृता मनोजमन्दिरे ।
वियोगिनीजगर्भजं भयं निहन्ति कर्मजम् ।। ६० ।।

त्रिदिनं लाङ्गलीमूलं सिताढ्यं पिबते यदि ।
आढकीतैलमिश्रं च पूर्णगर्भोऽपि पात्यते ।। ६१ ।।

दुग्धेन [1]शाल्मलीपुष्पमृतौ पिष्टं तु या पिबेत् ।
न तस्यां जायते गर्भः कामिन्यां च विशेषतः ।। ६२ ।।

पञ्चाङ्गबिल्वजं चूर्णं काञ्जिकेन च या पिबेत् ।
वन्ध्यापि लभते गर्भं वृद्धा यदि विशेषतः ।। ६३ ।।

चलनं प्रथमे मासि गर्भस्य यदि जायते ।
औषधं च तदा देयं विचक्षणभिषग्वरैः ।। ६४ ।।

मृद्वीका ज्येष्ठिका चैवं चन्दनं रक्तचन्दनम् ।
गवां च पयसा पेयं स्थिरता जायते ध्रुवम् [illegible]

द्वितीये मासि गर्भस्य चलनं च भवेद्यदि [illegible]
पयसा च तदा पेयं [2]मृणालं नागकेसरम् [illegible]

तृतीये मासि चलनं जायते गर्भजं ध्रुवम् [illegible]
पयसालोडितं पेयं शर्करानागकेसरम् ।। [illegible] ।।१२।।

यदा गर्भस्य चलनं चतुर्थे मासि जायते [illegible]
तृष्णाशूलविदाहैश्च ज्वरेण च निपीडनम्[3] [illegible]म् ।
धातुकीकुसुमं चैव वालकं नागकेसरम् । [illegible]पित्तमपि ।। [illegible]
चन्दनं सर्पिषा दध्ना मधुना सितया पिबेत् ।। ६९ ।।

पञ्चमे मासि गर्भस्य चलनं कुत्रचिद्भवेत् ।
दध्ना च मधुना पेयं दाडिमीपत्रचन्दनम् ।। ७० ।।

षष्ठे मासि तु गर्भस्य चलता जायते यदा ।
गैरिका गोमयं भस्म कृष्णमृत्स्ना तथैव च ।। ७१ ।।

एतेषां साधितं प्राज्ञभिषजा च शृतं तदा ।
पेयं शीतं परं साकं सितया चन्दनेन च ।। ७२ ।।

सप्तमे मासि गर्भस्य चलनं जायते यदा ।
उशीरगोक्षुरघनसमङ्गानागकेसरम् । ।। ७३ ।।

सपद्मकं स मधुरं पाययेच्च विचक्षणः ।।
अष्टमे मासि चलनं गर्भजं यदि जायते ।। ७४ ।।

तदा च मागधीलोध्रौ मधुना पयसा पिबेत् ।
नवमे सुप्रसूतिः स्यादेवं गर्भस्य पोषणम् ।। ७५ ।।

१. '०पुष्प०'—अ. २. 'तणालं'—अ. ३. '०पीडितम्'—अ, आ.

कुमारचिकित्सा

लोध्रेभपिप्पलीवाला बालकातिसृतौ हिताः ।
क्षीरसो माक्षिकयुतो धातुकीकुसुमैः समम् ॥ ७६ ॥

जातीप्रवालपुष्पाणि माक्षिकेण युतानि च ।
मुखपाके प्रदेयानि मातुः पथ्यविधिर्हितः ॥ ७७ ॥

मुखपाके शिशोर्देयं तोयपिष्टं रसाञ्जनम् ।
योगः प्रसिद्धः प्रोक्तोऽयं रघुनाथमनीषिणा ॥ ७८ ॥

घनशृङ्गीविषाणां च चूर्णं हन्ति समाक्षिकम् ।
वान्तिं ज्वरं तथा चान्यन्मधुनातिविषारजः ॥ ७९ ॥

आध्मानवातसंफुल्लो दक्षकुक्षिः शिशोर्भवेत् ।
उत्फुल्लिका सा विख्याता [1]श्वासश्वयथुसंकुला[2] ॥ ८० ॥

[illegible]येज्जलौकाभी रक्तं च जठरे तदा ।
[illegible]घकङ्कोलातिविषाभवम् ॥ ८१ ॥
[illegible]मिश्रं पाययेन्मातरं भिषक् ।
[illegible]ं योज्यं क्षीरदोषनिवारणम् ॥ ८२ ॥
[illegible]पि दाहयेच्च शलाकया ।
[illegible]रं पृष्ठभागेऽथ वापि च ॥ ८३ ॥
[illegible] वृकी त्रैफलं तथा सिंहिकाद्वयम् ।
[illegible]थितं समं पाययेच्छिशुं फुल्लिकापहम् ॥ ८४ ॥

विषचिकित्सा

[5]पुष्पं धात्री कपित्थं च काश्मरी च शिरीषकम् ।
पेयं शीतजलैर्हन्ति विषं भुजगसंभवम् ॥ ८५ ॥

कोशातकीकुष्टवचामदनक्वाथ आखुजम् ।
विषं निहन्ति गोमूत्रैरथ वा कौशिकाशृतैः ॥ ८६ ॥

आरग्वधत्वग् रुचकं गुडूची श्लेष्मातकत्वग् बृहतीयुगं च ।
एषां गदः सर्वविषापहारी योगोऽयमास्तीकमुनिप्रणीतः[6] ॥ ८७ ॥

मयूरपिच्छं कचगोविषाणं[7] यवस्य धान्यस्य तुषश्च योज्यः ॥
कपोतविण्मूत्रमिदं च बीजं कार्पासजं वा सकलस्य चूर्णम् ॥ ॥। ८८ ॥

धूपो गदो वा कर्तव्यः सर्पमूषकदंशने ।
नश्यन्ति धूपतः सर्वे मूषकाश्च भुजङ्गमाः ॥ ८९ ॥

शिरीषपञ्चाङ्गनिशागोमूत्रं पेषितं त्विदम् ।
पीयमानं निहन्त्याशु विषं स्थावरजङ्गमम् ॥ ९० ॥

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१. '०श्वमधु०'—अ. २. '०संकुलः'—अ, आ. ३. 'धात्री'—आ. ४. 'क्वथि०'—आ.
५. 'पुष्पं'—अ, आ. ६. '०मस्तीक०'—अ, आ. ७. '०षाणां'—अ, आ.

पललं रविदुग्धं च तैलं च गुडमिश्रितम् ।
अलर्कदष्टे पेयं च सिद्धयोगः प्रकीर्तितः ।। ९१ ।।
धत्तूरबीजं चपलाचूर्णं वा शरपुङ्खकः ।
योज्यं भिषग्वरैर्नित्यं सारमेयस्य दंशने ।। ९२ ।।

वमनविचारः

कणामदनसिन्धूत्थं मधुमिश्रं वमीकृते ।
मधुकक्वाथ इत्येव वमनार्थं हितो मतः ।। ९३ ।।
पित्ते भृङ्गरसः पेयो वमनार्थमथापि वा ।
पिष्ट्वा च मदनं सूक्ष्मं वमने पयसा पिबेत् ।। ९४ ।।
पटोलनिम्बसलिलं चाम्लपित्ते च वान्तिकृत् ।
लवणं घृतयुक्तं च वमने च सुखावहम् ।। ९५ ।।

विरेचनविचारः

मधुधात्रीयुतं चूर्णं बृहत्याश्च विरेचने ।
मार्कण्डी तालपर्णी च बालपथ्याथ वापि च [illegible]
प्रपथ्यासैन्धवकणाचूर्णमुष्णाम्बुना सह । [illegible] ।।१२।।
एतन्नाराचकं ख्यातं रेचनं च हितावहम् [illegible]
त्रिफला पारदो गन्धष्टङ्कणं[1] त्र्यूषणं समम् [illegible]न् ।
सर्वतुल्यस्तु जेपालो मर्दितं सकलं त्विदन् ।। [illegible] पित्तमपि ।। [illegible]
योज्यं च निष्कपादांशं कदुष्णेन च वारिणा ।
रेचनानां तु सर्वेषां दध्यन्नं स्तम्भने हितम् ।। ९९ ।।
त्र्यूषणं त्रिवृद्दन्तिचित्रकं त्रैफलं समं मर्दितं भवेत् ।
स्नुक्पयश्च तद् द्विगुणं मतं पाचितं त्विदं पञ्चगुञ्जकम् ।। १०० ।।
गुडमिश्रमिदं सेव्यं वज्रभेदिरसायनम् ।
अष्टोदराणि गुल्मांश्च निहन्ति क्षणमात्रतः ।। १०१ ।।

वाजीकरणं-कामोद्दीपनम्

मधुकचूर्णमिदं मधुना युतं घृतविमिश्रितमालिहति क्रमात् ।
पिबति तप्तपयो रजनीमुखे हरति दर्पमहो शतयोषिताम् ।। १०२ ।।
धात्रीगोकण्टधाराणां चूर्णं मधुघृतान्वितम् ।
लिहन्वृष्यो भवेत्सद्यो जीवेच्च शरदां शतम् ।। १०३ ।।
मधुना सर्पिषा वापि भावितं स्वरसैः रजः ।
विदार्याः किल दुग्धेन पीतं भुङ्क्ते वधूशतम् ।। १०४ ।।

1. '०ङ्कणः'—आ.

त्रिकण्टमर्कटीभवं नवोच्चटाविमिश्रितम् ।
हरेत्प्रमानिनीमदं[1] सितापयःसुपाचितम् ॥ १०५ ॥

केसरं नागरं चन्दनं शौण्डिकं कोलजातीफलं देवपुष्पं तथा ।
सर्पफेनो जयाकल्लकस्तूरिका[2] दिव्यकर्पूरकस्तुल्यशो[3] मर्दयेत् ॥ १०६ ॥

मधुमिलितमिदं सुसाधितं च मदनविलासरसो द्विगुञ्जमात्रः ।
युवतिशतविवृद्धदर्पहारी कविवरपण्डितराघवप्रणीतः ॥ १०७ ॥

चन्दनपङ्कविलिप्तकुचानां चञ्चललोचनमुग्धवधूनाम् ।
कामनिदाघवतां किल पुंसामौषधकं परिरम्भणमेव ॥ १०८ ॥

इति श्रीकविकुलावतंसश्रीकृष्णपण्डितसूनु[4]श्रीमद्द्विकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकविविरचितायां राघवीयायां चिकित्सामञ्जर्यां त्वगामयादिचिकित्सा नाम षष्ठं कुसुमम् ॥६॥[5]

सप्तमं कुसुमम्

रसायनोपन्यासः

[illegible] चमत्कारिरसाश्चरकगोचराः ।
[illegible] हितार्थाय रोगिणां भिषजामपि ॥ १ ॥

१. रोगविघ्नगणेशरसः

[illegible]न्धशुल्वायसं च भुजङ्गस्तथा वत्सनागो[6] नृपश्च ।
[illegible] वल्लकं चानुपानै रसेशः सदा रोगविघ्नो[7] गणेशः ॥ २ ॥

२. वसन्तकुसुमाकररसः

[illegible]विषवङ्गमौक्तिकं विद्रुमायसमिदं विमर्दयेत् ।
वारियुग्मकपयःशतपत्रकन्दलीकमलकन्दनिशाभिः ॥ ३ ॥

जातिकामृगमदेन्दुवृषैश्च भावयेन्मुनिदिनं प्रतियोगम् ।
सिद्धिदश्च रसनायक एष राघवेण विदुषानुमतो[8]ऽपि ॥ ४ ॥

प्रमेहविषपाण्डुके ग्रहणिकाम्लपित्ते तथा
क्षये श्वसनशूलके कसनरक्तपित्ते हितः ।
कणामधुविमिश्रितस्तदनु सार्धगुञ्जामितो
वसन्तकुसुमाकरो गदगजेन्द्रकण्ठीरवः ॥ ५ ॥

३. वातविध्वंसनरसः

पारदः पन्नगस्ताम्रगन्धौ कणा लोहवङ्गौषधं वल्लिजं टङ्कणः ।
अभ्रकः सर्वमेतत्समं कारयेत्सार्धवेदं गरं याममाचूर्णयेत् ॥ ६ ॥

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१. '०निनो'—अ. २. '०कल्लु०'—अ. ३. '०स्त्वल्पशो'—अ. ४. '०मुत०'—अ, आ. ५. अत उत्तरं 'श्रीवासुदेवाय नमः' इति अ आ पुस्तकयोः. ६. '०त्समागो'—अ. ७. '०विघ्ने'—अ, आ. ८. '०मितो०'—अ, आ.

आर्द्रकसिन्धुभवक्षितिधात्रीत्र्यूषणचित्रकभृङ्गगदैस्त्रिः ।
[1]त्रैफलवासकनिम्बुरसोनाङ्कोलजटाभिरिदं परिभाव्यम् ।। ७ ।।

कफशीतसमीरशूलमान्द्ये हृदपस्मारगुदामयेषु मौढ्ये ।
ग्रहणीप्लिहगुल्मदन्तबन्धे श्वसने चोदरके च कुष्ठरोगे ।। ८ ।।

वातविध्वंसनः सर्वरोगापहः संनिपातेभराड्दारकः केसरी ।
योगपीयूषविन्मौलिना सादरं राघवेन्द्रेण संमानितः सर्वदा ।। ९ ।।

४. प्रतापलङ्केश्वररसः

[2]इन्दुचन्द्रशशिवह्निपयोधिकुञ्जरस्वरसुधापतिसंख्यम् ।
सूतशून्यबलिवल्लिजलोहतोयजोत्पलविभूतिविषं च ।। १० ।।

रक्तिकात्रयमिदं किल चूर्णं संनिपातरदब्रन्धमशेषम् ।
सूतिकानिलधनुर्मरुतं च शृङ्गवेरसलिलेन निहन्ति ।। ११ ।।

त्रैफलामृतपुरार्द्रकवारा वल्लसंमितमिदं [3]गुदजांश्च ।
हन्ति तां ग्रहणिकामतिसारं योग्यपथ्यभजनैरनुपानैः [illegible]

प्रतापलङ्केश्वर एष सूतस्त्रैलोक्यसंतापहरः प्रसि[illegible]
हिताय शैलेन्द्रसुताप्रयुक्तः परीक्षितोऽयं कविरा[illegible]

५. रोगपञ्चाननरसः

सूतटङ्कौ वरा गन्धकस्त्र्यूषणं वत्सनागो घनस्तुल्यशो ।
भृङ्गनीरेण तद् गुल्मवातोदरं रक्तिकाभा वटी[illegible]
[illegible]र् ।
[illegible]पित्तमपि ।। १[illegible]

६. नवज्वरमुरारिरसः

त्रिःसप्तवारं रसकस्य चूर्णं निम्बुद्रवेण प्रतिभावितं च ।
विमर्दितं मृक्षणतस्त्रिवारं सेव्यो मुरारिर्नवजूतिपूर्वः ।। १५ ।।

७. कनकसुन्दररसः

गरलटङ्कणवल्लिजहिङ्गुलैः कनकबीजकणाबलिमिश्रितैः ।
दृढतरं विजयारसमर्दितैः कनकसुन्दर एष रसः स्मृतः ।। १६ ।।
[4]ज्वरातिसारग्रहणीवह्निमान्द्ये विशेषतः ।
जातीफलदधिभ्यां च योजनीयो भिषग्वरैः ।। १७ ।।

८. प्रमदानन्दरसः

कणा जातिजं हिङ्गुलं टङ्कणं च वराटं विषं हेमबीजं सविश्वम् ।
भृशं मर्दयेन्निम्बुनीरेण यामं तथा धूर्ततोयेन भृङ्गीरसेन ।। १८ ।।

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१. '०रसेना०'—आ. २. अत्र क्रमेण १, १, १, ३, ४, ८, ७, १६ इत्यङ्कनिर्देशः अ आ पुस्तकयोः. ३. 'गुड०'—अ, आ. ४. '०हणी'—अ, आ.

अदभ्रे च मेहे विकारे ग्रहण्याः कफे वातशूले [1]सूतौ खण्डमेहे ।
प्रशस्तः सितासेवितः शुक्रकारी रसः सर्वदानन्दनामा प्रसिद्धः ॥ १९ ॥
चपलानवयौवनभिन्नमदाप्रमदागतदर्पहरः स रसः ।
कथितो रघुनाथविदा गतशोऽनुमतो[2] रसिकै रसराजपरः[3] ॥ २० ॥

९. गुह्यरोगहररसः

पारदष्टङ्कणो गन्धकः पद्मिनीकन्द एतद्रसैर्लिङ्गिजैर्मर्दयेत् ।
क्षौद्रसंभावितं स्त्रीगदान्गुह्यजान्वेदवल्लं पयःपीयमानं हरेत् ॥ २१ ॥

१०. आनन्दभैरवरसः

शौण्डी च टङ्कणविषं दरदो मरीचं चूर्णीकृतं च सकलं समभागमेतत् ।
आनन्दभैरवरसो ह्यतिसारमेहे गुञ्जामितश्च रघुनाथकवीन्द्रमान्यः ॥ २२ ॥

११. विश्वतापहरणरसः

[illegible] न्दुदन्तिबीजत्रिवृदभयाचपलार्करोहिणीनाम् ।
[illegible] श्वतापहारी कनकरसेन रसो नवज्वरघ्नः ॥ २३ ॥
[illegible] स्य वल्लयुगं भजेत् ।
[illegible] संयुतो मुद्गयूषया[4] ॥ २४ ॥

१२. लघुमालिनीवसन्तरसः

[illegible] तदर्धवल्लिजं तथा
[illegible] युतेन मुक्तकं भवेत् ।
[illegible] भागधीसमं ज्वरस्य कृन्तनं भजेद्
वदन्ति मालिनीवसन्तमेवमादिपण्डिताः ॥ २५ ॥

१३. विषप्रहारिरसः

टङ्कणतुत्थनिशाबलिसूतं वेणिजलेन विमर्दितमेतत् ।
नस्यविधानत एव निहन्ति कालभुजङ्गविषं नरवारा ॥ २६ ॥
विषप्रहारी विज्ञेयो रसः स्थावरजङ्गमम् ।
विषं हन्ति क्षणार्धेन तिमिरं द्युमणिर्यथा ॥ २७ ॥

१४. अग्निकुमाररसः

टङ्कणः पारदो गन्धशङ्खौ [5]कपर्दः समा वत्सनागस्त्रिभागस्तथा ।
वल्लिजं चाष्ट वा वह्निपूर्वः कुमारः स्मृतो भृङ्गनीरेण संमर्दितः ॥ २८ ॥
वातरोगेषु सर्वेषु श्वसने वह्निमान्द्यके ।
कफामये प्लिहे कासे शूले त्वग्निकुमारकः ॥ २९ ॥

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१. 'श्रुतौ'—आ. २. '०मितो'—अ, आ. ३. '०राधप०'—अ. ४. '०मूष०'—अ.
५. 'कपर्दैः'—अ, आ.

१५. श्वासकुठाररसः

[1]सूतो विषं मरिचटङ्कणकं शिला च
गन्धः समं वसुमितानि च वल्लिजानि ।
एकैकशः खलतले परिमर्द्य सर्व
व्योषां च षट्परिमितां प्रहरं विघृष्य ।। ३० ।।
कूप्यां निरुध्य पुटितं किल पर्णखण्डे
गुञ्जामितं हितमिदं श्वसने च कासे ।
मन्दानले कफगदे किल संनिपाते
ऽपस्मारमूर्च्छनगदे भिषजा च देयम् ।। ३१ ।।
अत्यन्तमौढचयुक्ते च न देयश्च विचक्षणैः ।
रसः श्वासकुठारोऽयं रघुनाथेन सेवितः ।। ३२ ।।

१६. नवज्वरेभाङ्कुशरसः

गन्धोषणं शिवजटङ्कणकं समांशं पित्तेन मत्स्यजनि[illegible] ।
वल्लद्वयं च विहितं किल चात्र पथ्यं वृन्ताकशाक[illegible] ३३ ।।
घर्मोदकं संस्रवते [2]गदार्तिः सद्यः सुखी स्याद्[illegible]
नवज्वरेभाङ्कुशनामधेयः परीक्षितोऽयं कविर[illegible]

१७. वह्निकुमाररसः

पारदो गन्धकस्ताम्रकं हिङ्गुलो वत्सनागः समां[illegible]
याममात्रं रसैस्त्र्यूषणैर्वा त्रिधा पञ्चकोलेन वा[illegible]त् ।
वह्निकुमाररसः किल चैष शूलकफग्रहणीरनुपानैः ।[illegible]पित्तमपि ।। १[illegible]
हन्ति [3]जनाद्यरुजं त्वरुचिं वा पण्डितराजरघूत्तममान्यः ।। ३६ ।।

१८. वङ्गेश्वररसः

एकभागो रसो ज्ञेयो द्वौ भागौ वङ्गतो मतौ ।
वङ्गतुल्यो गन्धकः स्यात्कन्यकारसमर्दितम् ।। ३७ ।।
पक्त्वा च वालुकायन्त्रे मधुयुक् पिप्पलीयुतः ।
देयः सर्वप्रमेहेषु रसो वङ्गेश्वरः परः ।। ३८ ।।
पथ्यं क्षीरौदनं चाम्लं ताम्बूलं च विवर्जयेत् ।
त्यजेच्च वातिकं क्षारं रघुनाथेन सेवितः ।। ३९ ।।

१९. कपर्दवटिका

कपर्दवल्लिजं विषं [4]त्रिबाणनागभागिकम् ।
वटी च मुद्गमानिका मरुद्वलासहापिका ।। ४० ।।

१. 'सूतौ'—अ, आ. २. 'गदार्ती'—अ, आ. ३. 'जमाद्य०'—अ. ४. अत्र क्रमेण ३, ५, ८ इत्यङ्कनिर्देशः अ आ पुस्तकयोः.

२०. लघुवातविध्वंसनरसः

पारदष्टङ्कणो गन्धपाषाणभिद्वत्सनागा वराटस्तथा तालकः ।
त्र्यूषणं हेमनीरेण तन्मर्दयेद् रक्तिकाभा वटी वातविध्वंसनः ॥ ४१ ॥
संनिपातके मारुते कफे शीतमान्द्यके श्वाससंभवे ।
संग्रहाभिधे शूलजे गदे राघवेण संमानितो हितः ॥ ४२ ॥

२१. बृहन्मालिनीवसन्तरसः

कनकमौक्तिकहिङ्गुलवल्लिजं क्रमविवर्धितमष्टगुणं ततः ।
रसकमेवमिदं किल मृक्षणैः सरसनिम्बुरसेन विमर्दयेत् ॥ ४३ ॥
सर्पिषा विरहितं यदा भवेन्मर्दयेन्मधुकणायुतो रसः ।
रक्तिकाप्रमित एव गृह्यते यो वसन्त इति मान्यते परः ॥ ४४ ॥

२२. अजीर्णकण्टकरसः

[illegible]नागरसगन्धकाः समा वल्लिजं सकलतुल्यभागिकम् ।
[illegible]लरसेन मर्दितश्चैकविंशतिमितं विभावयेत् ॥ ४५ ॥
[illegible]दे हिता वटी च वल्लसंमिता ।
[illegible]हन्ति सा त्वजीर्णकण्टको रसः ॥ ४६ ॥

२३. उन्मत्तरसः

[illegible]धौ तुल्यभागौ तयोस्तुल्यं कटुत्रिकम् ।
[illegible]रेण दिनमेकं विमर्दयेत् ॥ ४७ ॥
[illegible]यन्ति संनिपातास्त्रयोदश ।
उन्मत्त इति विख्यातो रसः सर्वसुखप्रदः ॥ ४८ ॥

२४. सूचिकारणरसः

वत्सनागः पलमितः सूतः शाणिक एव च ।
चूर्णितं काचलिप्ते च शरावयुगलान्तरे ॥ ४९ ॥
निक्षिप्य मुद्रयेद् गाढं शुष्कं चुल्ल्यां निवेशयेत् ।
शनैश्च पावकं कुर्याद्यामद्वयमतः परम् ॥ ५० ॥
समद्घाटच च तत्सर्वमुपरिस्थशरावके ।
संलग्नधूमं गृह्णीयात्ततः कूप्यां[1] निवेशयेत् ॥ ५१ ॥
सूचिकारणनामायं रसः सर्वसुखप्रदः ।
क्षुरक्षुण्णे[2] मूर्धभागे संनिपातार्दितस्य च ॥ ५२ ॥
[3]यावत्सूच्या मुखे लग्नस्तावद्योज्यो रसः परः ।
अङ्गुल्या मर्दयेत्सद्यो रक्तभेषजयोगतः ॥ ५३ ॥
मूर्छां गतोऽपि मूढोऽपि यमपाशनियन्त्रितः ।
यमालयगतो वापि जीवत्येव न संशयः ॥ ५४ ॥

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१. 'कूप्यां'—अ. २. '०क्षुण्णो'—आ. ३. 'यावच्छुच्या'—आ.

तथा सर्पेण दष्टोऽपि गतासुरपि जीवति ।
भवेद्दाहो यदा देहे मधुरं भक्षणे हितम् ।। ५५ ।।

२५. शीतारिरसः

सितमल्लमनःशिलाहिफेनरसकाम्भोधिजताप्यतुल्यभागैः ।
[1]सुषवीरसमर्दितैस्त्रिवारं भज शीतारिमिमं सितार्धगुञ्जम्[2] ।। ५६ ।।
ज्वरं निहन्ति सकलं तीव्रं शीतं महोल्बणम् ।
मात्रात्रयेण निःशेषं पथ्यं मुद्गौदनं स्मृतम् ।। ५७ ।।

२६. शीताङ्कुशरसः

तालकः पारदष्टङ्कणस्तुत्थकं वत्सनागो बलिः खर्परं तुल्यशः ।
कारवेल्लीरसैर्मर्दितो रक्तिकामात्र एषोऽरसः शीतपूर्वाङ्कुशः ।। ५८ ।।
अजाजीशर्कराभ्यां च विनिहन्ति च सर्वशः ।
पथ्यं दुग्धौदनं ज्ञेयं ज्वरानैकाहिकादिकान् ।। ५९ ।।

२७. सुखविरेकरसः

रसक्षारलोहं गदं गन्धकं च विमर्द्यापि जेपालतैले[illegible]
गुडच्छन्नगुञ्जामिता चास्य मात्रा सदामान्तरेची [illegible]

२८. इच्छाविभेदिरसः

पारदष्टङ्कणो वल्लिजं गन्धको नागरं सर्वमेतत्समं का[illegible]
स्याच्च जेपालभागद्वयं निम्बुनो वारिणेच्छाविभे[illegible]म् ।
वल्लमात्रो [3]गुडोन्मिश्रः सुखदायी रसः परः । [illegible]पित्तमपि ।। १[illegible]
यावन्तश्चुलुका[4] ग्राह्यास्तावद्रेकान्विरेचयेत् ।। ६२ ।।

२९. ज्वरारिरसः

पलमात्रा गजकणा पलमेकं च तालकः ।
अश्मचूर्णं वेदपलं [5]सुषवीरसमर्दितम् ।। ६३ ।।
वटी गुञ्जामिता ज्ञेया पथ्यं क्षीरौदनं स्मृतम् ।
शर्करासहितो [6]ग्राह्यो ज्वरारी रसनायकः ।। ६४ ।।

३०. महाशीताङ्कुशरसः

कर्षमात्रं तुत्थकं स्यात्तालकं द्विगुणं भवेत् ।
शङ्खं त्रिगुणकं सर्वं सुषवीरसमर्दितम् ।। ६५ ।।
ततो गजपुटं दत्वा रसोऽयं वल्लमात्रकः ।
सितानागरसंयुक्तः पथ्यं क्षीरौदनं स्मृतम् ।। ६६ ।।

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१. 'मुखवी०'—अ, आ. २. '०गुञ्जाम्'—अ, आ. ३. 'गुडो मिश्रः'—अ, आ.
४. '०लका'—अ, आ. ५. 'मुखवी०'—अ, आ. ६. 'ग्राह्या'—अ.

क्षाराम्लवर्जनं तत्र कारयेद् भिषजां वरः[1] ।
महाशीताङ्कुशो हन्ति ज्वरानैकाहिकादिकान् ॥ ६७ ॥

३१. रामबाणरसः

तुत्थं गन्धस्तालकः सर्वमेवं भागै रामैः पञ्चषड्भिः[2] क्रमेण ।
[3]कन्याद्रावैर्मर्दितः पाचितश्च वल्लांशोऽयं सेव्यमानो ज्वरघ्नः ॥ ६८ ॥
क्षाराम्लं वर्जनीयं च पथ्यं क्षीरौदनं स्मृतम् ।
शर्करासहितो ग्राह्यो रामबाणरसः परः ॥ ६९ ॥

३२. ग्रहणीकपाटरसः

त्र्यूषणं टङ्कणं गन्धकं पारदं [4]सत्कपर्दं विषं निम्बुजैर्मर्दयेत् ।
माषमात्रं मरीचाज्ययुक्तं भजेत्संग्रहाख्ये गदे शर्करामिश्रितम् ॥ ७० ॥

अनुपानविवेकः

[5]वासास्रपित्तविहिता गुदजेऽनलश्च,
[illegible] च रामठघृतं मथितं ग्रहण्याम् ।
[illegible]ङ्गमलता मरिचं वमीषु
[illegible] कृमिहरं कुटजः सृतौ च ॥ ७१ ॥
[illegible]युता कणा च वाते रसोनः सघृतो नियोज्यः ।
[illegible]युतं च कासे ज्वरे सपांसुर्जलदः प्रशस्तः ॥ ७२ ॥
[illegible]सिताढ्या च हिता प्रमेहे क्षौद्रान्विताद्रं च तथा त्रिदोषे ।
[illegible] योग्यं किल चानुपानं योज्यं भिषग्भिः कुशलैस्तथान्यत् ॥ ७३ ॥

ग्रन्थोपसंहारः

[illegible]राय लोकानां भिषजां जीवनाय च ।
तथ्ययोगा लसद्वृत्ता चिकित्सामञ्जरी कृता ॥ ७४ ॥
ग्रहेन्दुरसचन्द्रे च शके विरचिता मुदा ।
वृषाब्दे [6]राघवीयेयं चिकित्सामञ्जरी मता ॥ ७५ ॥
किल बालमृगाङ्ककिरीटदयासदयस्य गुणप्रतिभावितते:[7] ॥
ननु [8]तर्कमुखाखिलवाग्रचनाघटिकाशतपद्यनिषण्णमतेः ॥ ७६ ॥
मनोहरकुलाम्भोधे रघुनाथविधोः सृजः ।
[9]वागुस्त्रैर्मे रसज्ञानां हृत्पद्मं विकसत्विह ॥ ७७ ॥
सतां पदरजःसञ्जातविस्फूर्तिराघवः ।
तस्य वाचां विलासोऽयं न धत्ते चारुतां कथम् ॥ ७८ ॥
स्थानं [10]कोल्लागिरिः पूर्वं ततश्चम्पावती पुरम् ।
[11]महालक्ष्मीः कुलाधीशा रघुनाथेन तेन च ॥ ७९ ॥

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१. 'वरैः'—अ, आ. २. 'पञ्चशङ्घ्रिः'—अ, आ. ३. '०द्रवै०'—आ. ४. 'सकपर्दं'—अ.
५. 'वासाम्लपीत०'—अ, आ. ६. 'राघवीयं च'—अ, आ. ७. '०ततैः'—अ, आ.
८. '०ग्रवना०'—अ, आ. ९. 'वागस्त्रै०'—अ, 'वागस्त्रै०'—आ. १०. 'काल्ला०'—अ.
११. 'महालक्ष्मीः कलाधीशा'—अ, 'माहालक्ष्मीकलाधीशा'—आ.

गुम्फिता मञ्जरी कण्ठे ध्रियतां कविकोविदैः ।
योगपीयूषभरिता चमत्कारकरी[1] मता ।। ८० ।।
चेष्टितं च शिशोः किञ्चिज्जायते महतां मुदे ।
विधेया मञ्जरी कर्णे भूषणार्थमियं न वा ।। ८१ ।।

इति श्रीमत्कविकुलावतंसश्रीकृष्णपण्डितसूनु [2]श्रीमद्भिकंभट्टसूरिसुतश्रीमद्रघुनाथपण्डितकवि विरचितायां राघवीयायां चिकित्सामञ्जर्यां रसनिरूपणं नाम सप्तमं कुसुमम्[3] ।।७।।[4]

राघवीया चिकित्सामञ्जरी समाप्ता ॥

१. '०कवी'—आ. २. '०सूत'०—अ, आ. ३. अत उत्तरं 'समाप्तिमगमत् ।। छ ।।' इत्यधिकम् अ पुस्तके, 'समाप्तम् ।। छ ।।' इत्यधिकम् आ पुस्तके च.

४. ग्रन्थसमाप्तेः पश्चात्

"वटशुङ्गारक्तमज्जा आभिरभ्रं समर्दितम् ।
शतधा पुटितं भस्म जायते पद्मरागवत् ।।
समं टङ्कणं हिङ्गुलं चाहिफेनं सितं सिल्हकं माध[illegible] ।
कलापप्रमाणां निषेवेत मात्रां मुहुर्मूत्रयात्रा प्र[illegible]

शके १६८९ सर्वजिनामसंवत्सरे ज्येष्ठशुद्धद्वादश्यां रामचन्द्रेण[illegible]प्तिः।।

माहाव्याधि जाय यास औषध प्रकार ।। जळपिंपळीचा रस[illegible]यांत तूप च र पयसे भार ४ ।। हें औषध पांच दिवस घेणें समूळ व्याधि जाय ।।[illegible]ण भक्षिजे दिवस २१ ।। (भिन्नहस्ताक्षरेण—)

निम्बच्छदो दशपलं त्र्यूषणं च पल[illegible]न् ।
त्रिपलं त्रिफला चैव लवणं च पलत्रय[illegible]पित्तमपि ।। १[illegible]
द्वौ क्षारौ द्विपलं चैव यवानी पलपञ्चकम् ।
सर्वमेकीकृतं चूर्णं प्रत्यूषे भक्षयेन्नरः ।। २ ।।
एकाहिकं द्व्याहिकं च तथा त्रिदिवसं ज्वरम् ।
चातुर्थिकं महाघोरं संततं सततज्वरम् ।।
धातुस्थं च त्रिदोषोत्थं ज्वरं हन्ति च मानसम ।। ३ ।।

इति विशमशीतपूर्वकज्वरे चूर्णम् ।। चिकीतषामंजरी समाप्ता पत्रे ४६" इत्यधिकम् अ पुस्तके;

"शके १६९४ नन्दनाब्दे भाद्रपदमासे कृष्णपक्षे षष्ठ्यां तिथौ गुरुवासरे तद्दिने तृतीयप्रहरे केशोभटशुक्लेन लिखितं ।। श्रीशुभं भवतु ।। श्रीरस्तु ।।

बद्धमुष्टिकटिग्रीवा रधो द्रिटिः अधोमुखा ।
कष्टेन लिखितं ग्रंथं यत्नेन परिपाल्यते ।.'

इ त्यधिकम् आ पुस्तके च.

चिकित्सामञ्जरीनिर्देशसूचयः

सूचिस्थाः संकेताङ्काः कुसुमानां तद्गतपद्यानां च निर्देशकाः.

I. पद्यवृत्तानि

समग्रपद्यसंख्या—४५०

II. व्यक्तिस्थलादिवाचकविशेषनामानि तद्विशेषणानि च

III. चिकित्सितरोगारोग्यादिवाचकशब्दाः